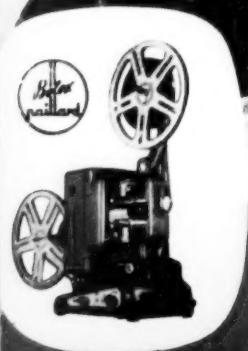


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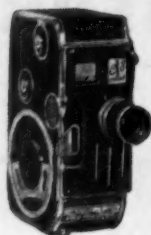
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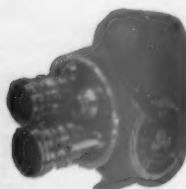
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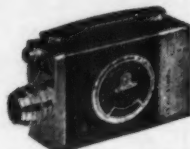
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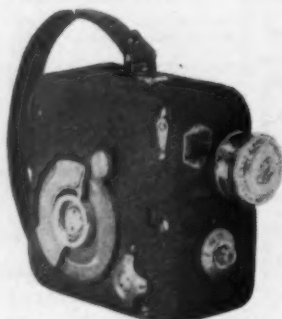
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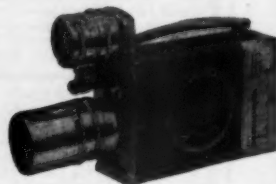
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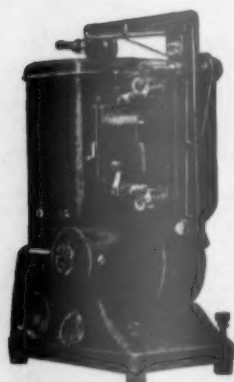
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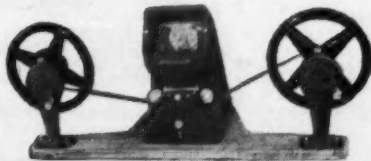
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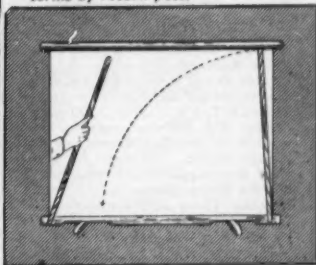
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Bell & Howell Filmo, 16mm., 250 watt ...	£23 19 6
Pathe Gem, 16mm. ...	£19 19 0
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Kodak 8-20, f/1.9 focusing, case	£32 10 0
G.B. Viceroy, f/2.5 lens, case, as new	£53 0 0
Zeiss Movikon, f/1.9 lens, new	£54 3 3

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Pathe Pat, f/5.6 lens, new	£13 18 3
Pathe H, f/2.5 lens, excellent	£18 10 0
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Dekko, metal body, f/1.9 Ross, 3in. f/4 Dallmeyer, case, excellent	£26 0 0

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16mm. G.B. L516, 12in. speaker, very good	£82 10 0
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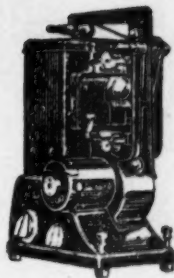
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Cine Kodak Magazine 16mm., f/1.9 Kodak anastigmat, case, good	£55 0 0

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Agfa Movex 8, f/2.8 lens, built-in exposure meter, case	£27 10 0
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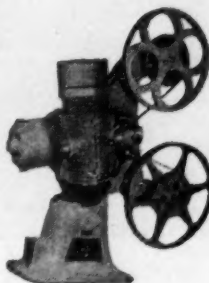
The BS is complete with f/1.9 Yvar, coated and in focusing mount, with cable release

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100ft.	2/6	—	—	100ft.	2/9	1/-	—
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400ft.	4/3	2/3	—	400ft.	4/3	2/3	4/-
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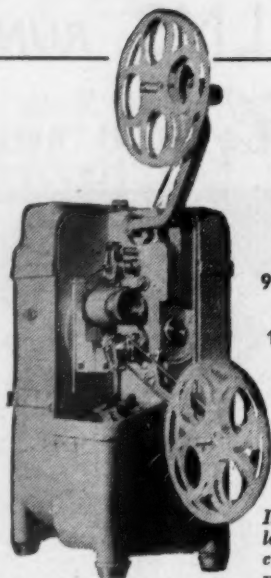
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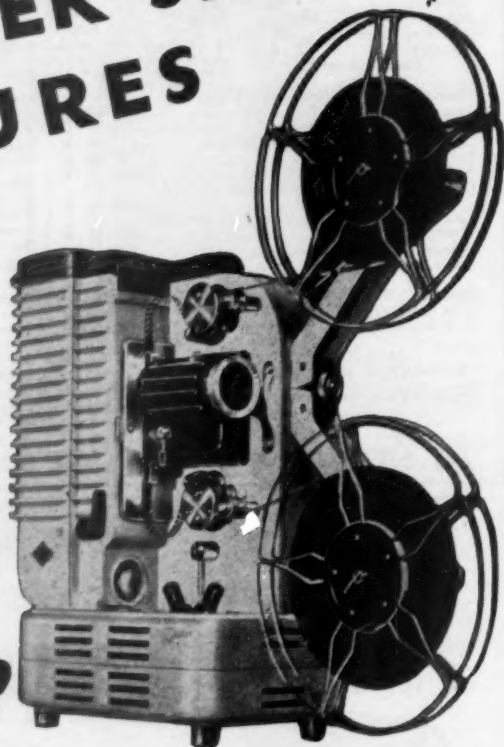
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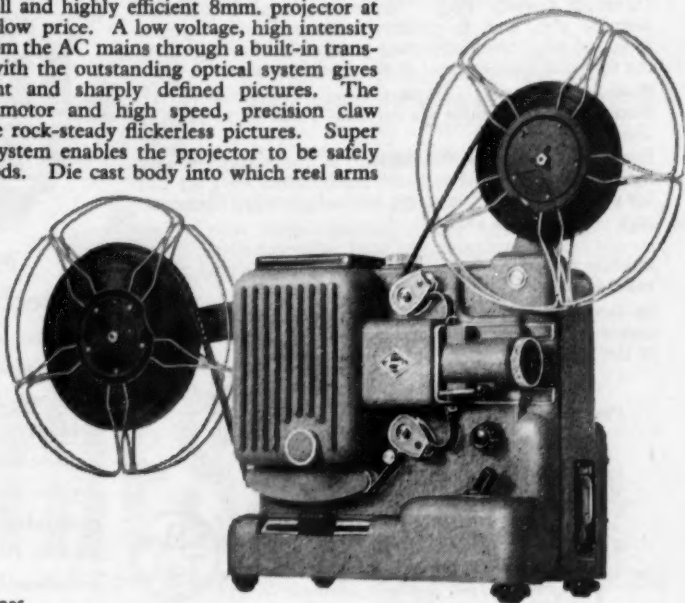
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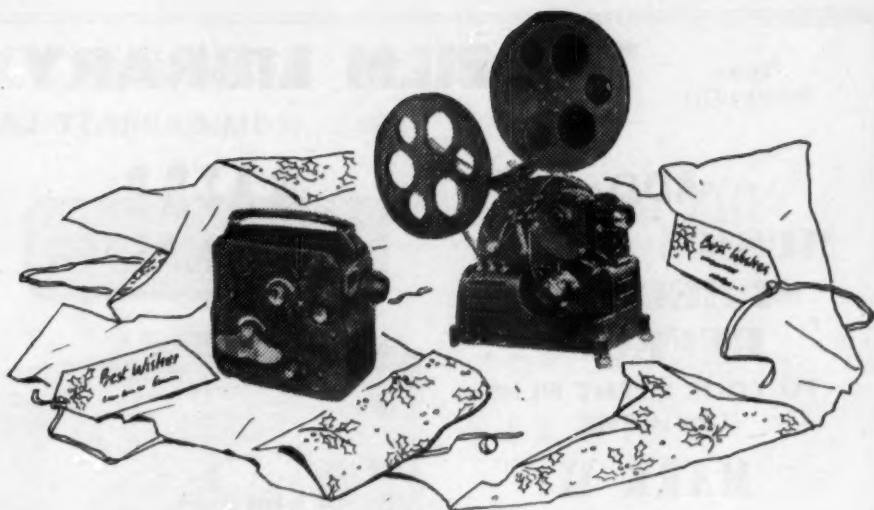
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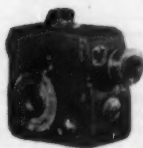
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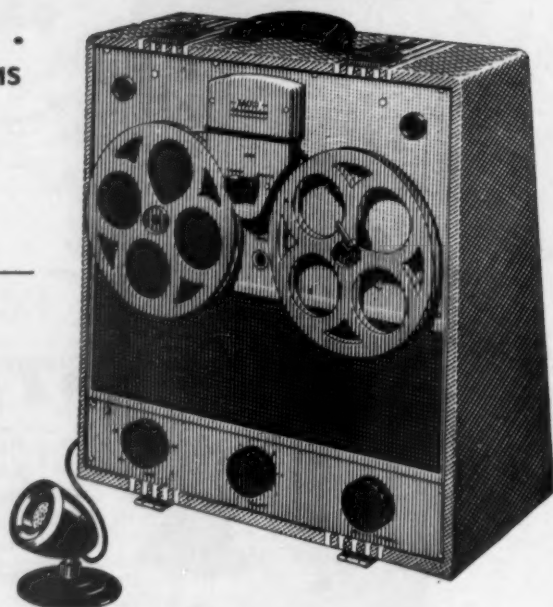
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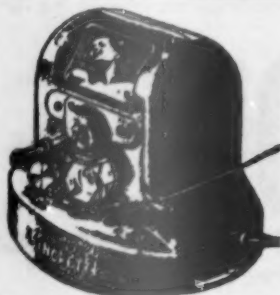
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9.5



For Sound and Silent films. Speed electrically controlled. Capacity 900ft. film. Completely portable in Speaker Case. Weight 35 lb. A.C. Mains only.

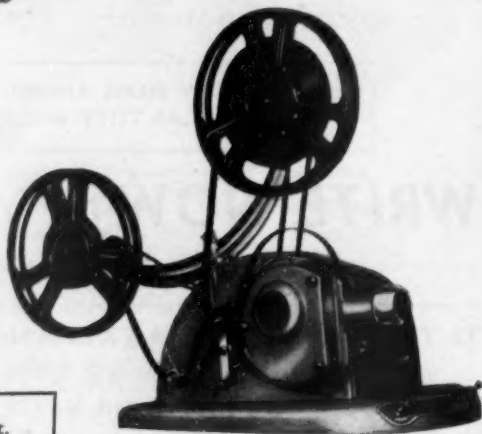
CASH PRICE ... **£78.0.0**

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For Silent films only. Capacity 900ft. film. Built-in transformer for A.C. Mains. Brilliant 100 watt lighting. Weight 12 lb.



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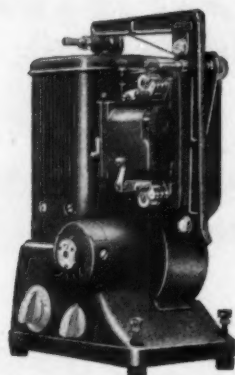
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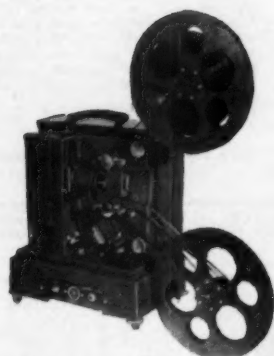
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## SPECTO PROJECTORS

9.5mm.	100w.	400ft. arms	...	£37 10 0
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9.5mm.	500w.	900ft. arms	...	£48 10 0
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8mm.	500w.	900ft. arms	...	£39 15 0
8/16mm.	500w.	900ft. arms	...	£60 0 0
16mm.	100w.	400ft. arms	...	£37 10 0
16mm.	100w.	900ft. arms	...	£39 15 0
16mm.	500w.	900ft. arms	...	£48 10 0

EASY TERMS —  $\frac{1}{4}$  DEPOSIT



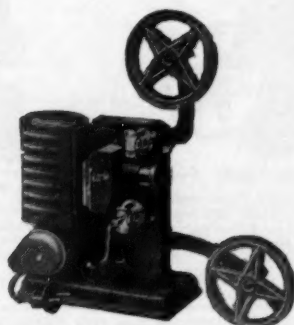
## THE PATHE 'PAX'

A superlative Sound and Silent projector with governed 16 or 24 f.p.s. speeds. Capacity 900ft. film. Self contained in own carrying cases.

400w. model, with transformer £165 0 0

750w. model, with transformer £170 0 0

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## NORIS

100 watt lighting, 400ft. arms. A.C./D.C. Mains. The most inexpensive 9.5mm. sprocket-fed projector for which our Library facilities are available.

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### A PROJECTOR? or CAMERA? why not try one of the

## *G.B.-Bell & Howell*

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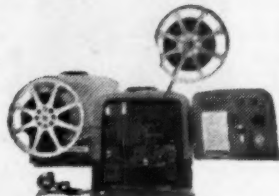
### RANGE



**8mm. Model 606H Projector**  
Operated directly from mains 200-250 volts A.C./D.C., 500 watt lamp. All gear drive. Rewind without using lamp. No separate resistance or transformer required. Reduced price ... .. **£57 0 0**



**16mm. Model 613H Projector**  
For use direct off mains 200-250 volts A.C./D.C., 750 watt lamp, no separate resistance or transformer required. Reduced price **£75 0 0**

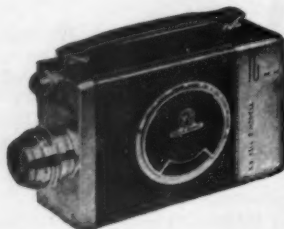


**16mm. Sound Model 630 Magnetic Projector**  
For use with standard optical track film, half stripe single perf. and full stripe single perf. film, thus giving full recording and reproducing facilities. Other features included are typical of the G.B. Bell Howell products.  
Price for the Single perf. model **£340 0 0**  
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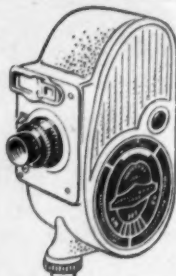
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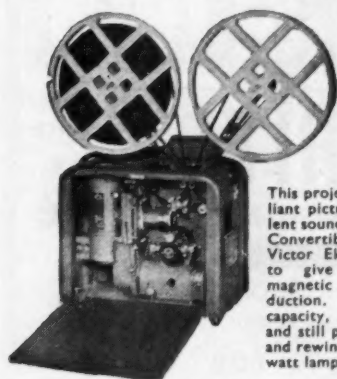
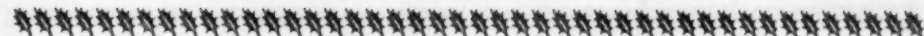
**8mm. VICEROY Turret Camera**  
This 8mm. camera is provided with a turret which accommodates three lenses together with its appropriate matched finder thus giving instant change-over when required. Supplied complete with one lens, T.T.H. f/2.5. Price **£59 2 7** (Alternative lenses are available from stock)



**16mm. AUTOLOAD Camera**  
An entirely new magazine loading 16mm. camera, variable speeds 16-24 f.p.s. Built-in exposure guide, film footage counter. Fitted with T.T.H. 1in. f/1.9 lens, fully coated and corrected for colour.  
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Price without magnetic adapter ... .. £239 0 0  
Price with the magnetic adapter ... .. £295 0 0

We also carry extensive stocks of  
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PROJECTORS . 8mm. . 9.5mm. . 16mm. . CAMERAS	
VICTOR 16mm. Sound	PAILLARD BOLEX
DEKKO	ZEISS MOVIKON
NORIS	SPECTO
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AMPRO Lightweight STYLIST	CHRISTEN
PATHESCOPE SON, PAX, GEM	KODAK
PATHESCOPE PAX	PATHESCOPE
SPECTO	G.I.C.
PAILLARD BOLEX	EUMIG

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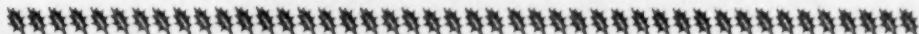
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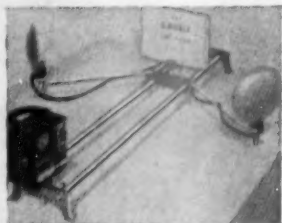
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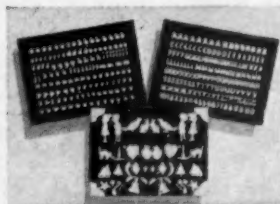
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Complete set of self-adhesive letters comprising 166 capital letters and symbols, 136 lower case, 42 silhouette cut-outs, 1 ruled background and pair of tweezers. Available in Red, White, Blue, Black, Yellow and Green.

Price, per set £2 0 0

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G.B. BELL & HOWELL AUTOLOAD 603.

f/1.9 Taylor Hobson lens, magazine loading, 16-64 frames per sec. Price **£90** or **£22 10 0** deposit and 12 monthly payments of **£6 0 11**.

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AUTOLOAD 603T (Turret

Head). Twin lens turret, f/1.9

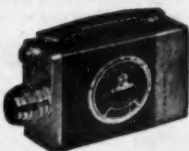
Taylor Hobson lens, magazine

loading, 16-64 frames per sec.

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### EUMIG C8

8mm. cine camera—standard battery operates ten 25ft. double run films. Eugon f/2.8 coated and colour corrected lens, exposure guide, self-filming device.

Price **£27 . 16 . 6**

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Simple to operate —  
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#### STANDARD PROJECTOR

Produces a brilliant screen image, adequate for use in the home or small classroom—lamp replacement is only 11s. 9d.

With the Dual model, 9.5mm. and 16mm. films, with both single and double perforations, can be shown by a simple interchange of parts requiring no tools. Fitted with 30w. 100w. lamp.

9.5mm. A.C. model ... **£37 . 10 . 0**

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...

### BOLEX ACCESSORIES

H16 Turret Handle ... **£1 19 7**

H16 Eye Level Focus Finder ... **£12 11 9**

H16 Cable Release ... **£2 2 5**

1 1/2 in. f/2.8 Yvar Tele lens ... **£33 2 4**

Dallmeyer 1 1/2 in. f/4 Popular for L8 ... **£12 15 7**

Dallmeyer 1 1/2 in. f/4 Popular for B8 ... **£12 15 7**

Parallax Correction Prisms for L8 or B8, pair ... **£4 3 6**

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16mm. Kodachrome 50ft. ... **£2 1 10**

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### WONDERFUL CINE CAMERA VALUE

### The BOLEX C8



25ft. double run 8mm. Yvar f/2.8 lens in focusing mount, filming speeds 8-64 f.p.s.; single picture device by cable release (supplied); viewfinder with trifocal variable field device. Complete with zip pouch.

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### SIX-THIRTY PROJECTOR

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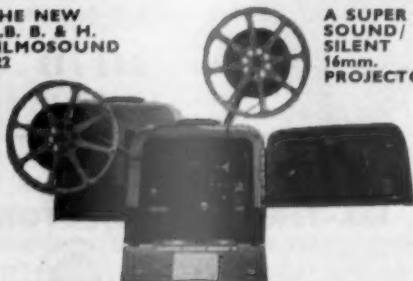
**GREETINGS TO OUR OLD AND  
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Once again it is our pleasure and privilege to address our most seasonal greetings to our clients, old and new, both at home and overseas and wish them a very Happy (Movie) Xmas, thanking them sincerely for their past and continued support.

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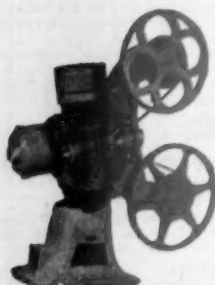
**THE NEW  
G.B. B. & H.  
FILMOSOUND  
422**



**A SUPER  
SOUND/  
SILENT  
16mm.  
PROJECTOR**

Special features of this beautifully constructed machine are the extra dependability and longer life due to the incorporation of sapphire bearings in various parts of the machine. Tests have proved that the bearing surfaces have their working lives increased by as much as 400%. Further improvements include a new type of clutch, an improved governor end cap and a better styled lamp house. 750 or 1,000 watt lighting, high fidelity 12 watts sound output, rapid rewind, 2,000ft. film capacity. The projector and speaker

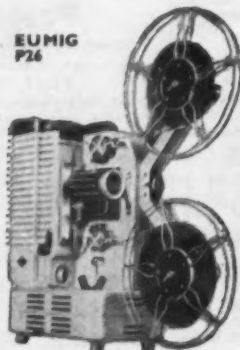
is housed in most attractive two-tone cabinets. Price inclusive of transformer for A.C. mains operation is £249 or £50 deposit, balance over 24 months.



**THE NEW G.B. B. & H.  
MODEL 406H 8mm.**

Operating direct from the mains without any built-in or external resistance this new model incorporates a 500 watt lamp and has separate lamp and motor switches. All gear driven, still picture device, extremely silent in operation. The 406H is for the discerning user. Price £57 or £11 8 0 deposit, balance up to 24 months.

**EUMIG  
P26**



Undoubtedly one of the finest 8mm. projectors ever available in this country, the Eumig is extremely quiet running, is provided with a 500 watt lamp and has forward, reverse and still projection, die cast body with tilting device, optical framing, handsomely finished in chrome. Suitable for A.C./D.C. supplies, the price is £59 10 0 or £12 deposit, balance over 24 months.



**SON PROJECTOR**

For 9.5mm. silent or sound films the Son projector projects a large brilliant picture and with a quality of sound which is remarkable in a machine retailing at such a low price. Films can be hired or bought outright at most reasonable rates and the price of the Son, inclusive of loudspeaker, is £78 or £15 12 0 deposit, balance up to 24 months.

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Suitable for A.C./D.C. supplies, this beautifully constructed Swiss manufactured projector incorporates a 500 watt lamp and projects a large, brilliant picture at a comparatively short throw, has a combined two position motor and lamp switch, also a table lamp can be operated from the projector thus facilitating operation during threading, rewinding, etc. Price £68 or £13 12 0 deposit and balance up to 24 months.

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**PAILLARD BOLEX • BAGS OF FUN & GAMES WITH A RECORDER THIS CHRISTMAS**

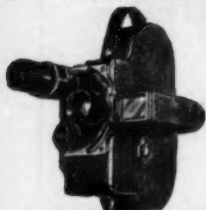


**BOLEX C8 8mm.**

A non-turret version of the B8 this is the very latest model and the price with f/2.8 coated focusing Yvar lens is £55 13 0. We have a few of the former L8 cameras with f/2.8 Yvar focusing lens in stock at the reduced price of £47 14 0.

**BOLEX B8 8mm.**  
A twin turret camera with a zoom type viewfinder for 12.5, 25 and 36mm. focal lengths. Variable speeds, single picture device, etc. With f/1.9 Yvar focusing lens and zip case £86 2 6 of £47 14 0

1/5th DEPOSIT SECURES



**THE NEW BOLEX FILTERSLOT 16mm.**

This new model has provision for special holders to incorporate gelatine filter squares and comes to you complete with six holders and five gelatine filters. This model also has a built-in turret handle and improved features of the standard model. Price with f/1.9 coated Yvar lens £172 5 0 or £34 9 0 deposit, balance over 24 months.



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An extremely portable lightweight recorder (weight 28 lbs.), twin track recording. The only machine on the market which records in both directions thus obviating changing over the spool. Inputs for radio, gram/mike, provision for extension speaker, clock type indicator enables instantaneous selection of any recording to be made. Price, inclusive of Golden Voice microphone £74 11 0 or £15 dep., balance over 24 months.

Full details of all Recorders stocked on request.



**SIMON TR 1A SPECIAL OFFER!**

To make way for new stocks we are offering this unique portable recorder at the reduced price of £72 (list £82 19 0) complete with microphone and tape. Three motor drive, twin track, dual speeds, fast forward and rewind, 8 watts push pull output, separate bass and treble controls. Yours for £14 8 0 dep., and 24 monthly payments of 56/-.



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Well-tried, very popular and extremely simple to use, the H camera is undoubtedly the most popular 9.5mm. camera ever produced. The standard model incorporates the f/2.5 fixed focus lens, single frame device and has provision for a 30ft. magazine of film. Price £26 10 0 or £5 6 0 deposit, balance up to 24 months.



**G.B. & H.**

**SPORTSTER 8mm.**

Incredibly small and compact cine camera, the Sportster has a universal focus f/2.5 coated lens, variable filming speeds, single picture device and takes 25ft. double run film. Price £43 14 6 or £8 14 11 deposit, balance up to 24 months.

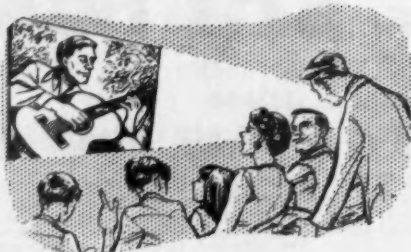
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**CELSONIC**

Recorder

for superimposing speech on top of music and for sound effects with unequalled high-fidelity. 3,200ft. give 85 minutes of uninterrupted playback—this beats all records!

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### THE NEW G.B. BELL-HOWELL FILMOSOUND 622 SPECIALIST "SAPPHIRE" SOUND FILM PROJECTOR IS HERE



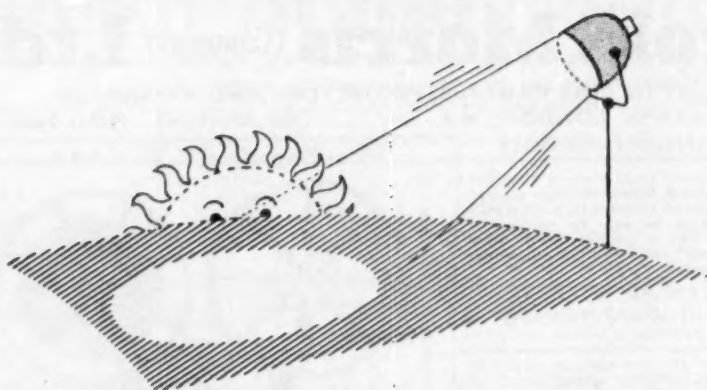
We are proud to announce the arrival of a new Projector from a famous Stable. Sapphire Inserts are incorporated to those parts of the machine subjected to the wearing effect of the film, increasing the life of the parts concerned by 400 per cent.

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- ADVANCED DESIGN OF SHUTTER SHAFT AND COUNTER GEAR REDUCING WEAR AND NOISE.
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- NEW STYLING OF LAMPHOUSE FOR INCREASED COOLING.
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- STANDARD MODEL COMPLETE WITH TRANSFORMER

FOR 200/250V A.C. **£249 . 0 . 0**

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THE finest artificial light cine film must have *speed* and the soft gradation necessary for contrasty lighting conditions. Gevapan 32 Ultra has these qualities to perfection. Its enormous sensitivity (it is four times faster than Gevapan Super 26) opens up new filming possibilities. Specially designed for artificial light, on strong safety base with fully efficient anti-halation layer between base and emulsion which disappears in the reversal bath. Perfectly panchromatic. From your usual dealer.

*and, of course, for*

## **GEVAPAN 32 ULTRA**

### **REVERSAL CINE FILM**

#### **PACKINGS** (*Sold inclusive of processing*)

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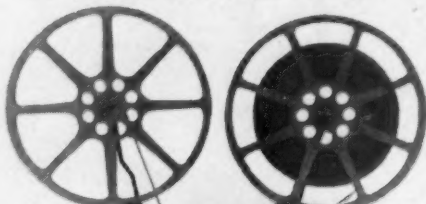
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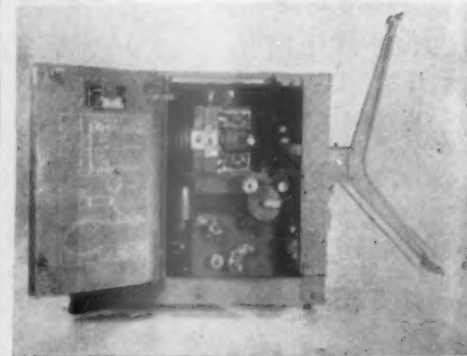
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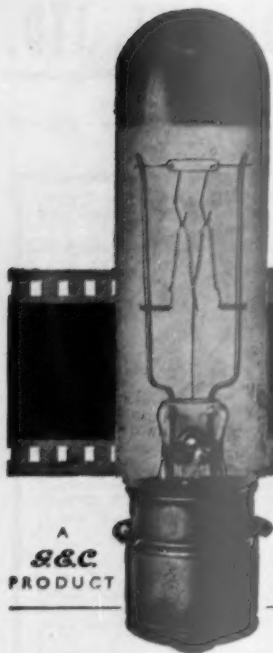
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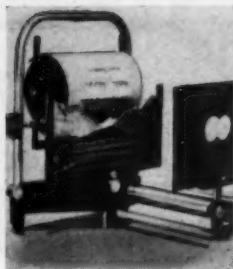
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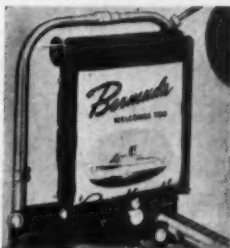
## titles

## cartoons



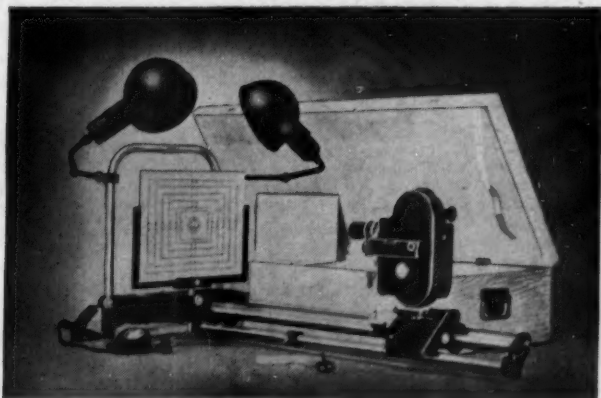
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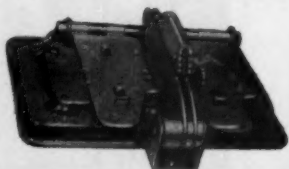
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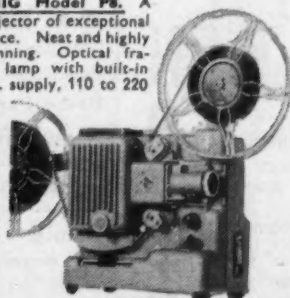
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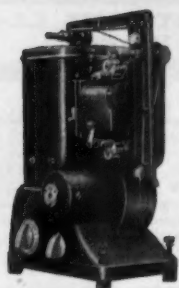
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G.B. Bell & Howell

8mm. 606

Projector

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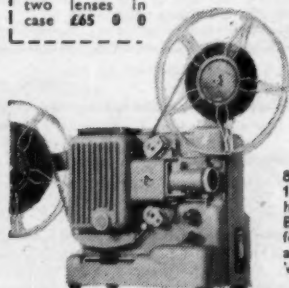
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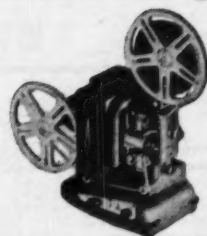


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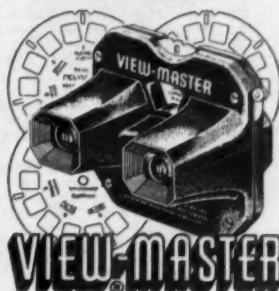
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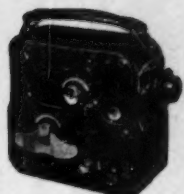
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9.5mm. H Motocamera, f/2.5 lens £26 10 0



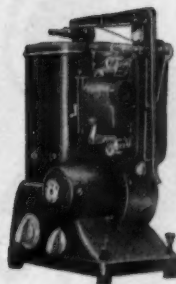
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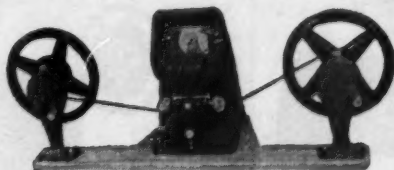
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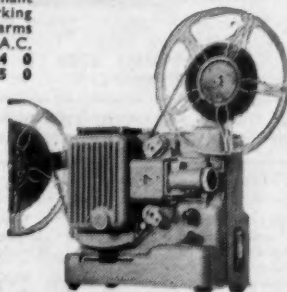


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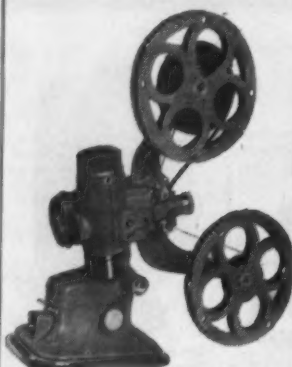
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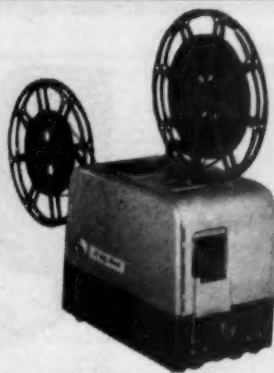
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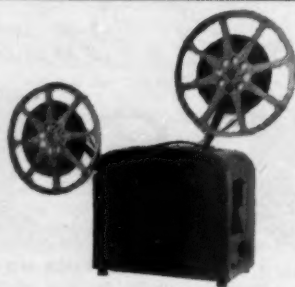
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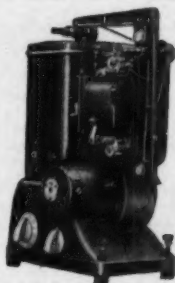
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### EUMIG P8 8mm. PROJECTOR

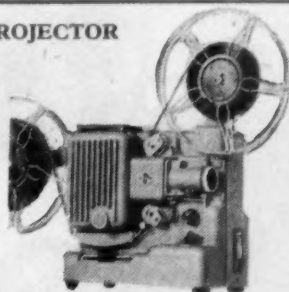
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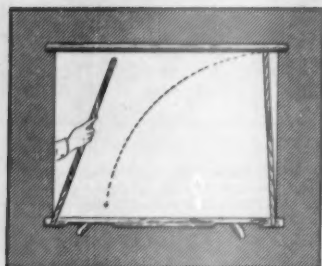


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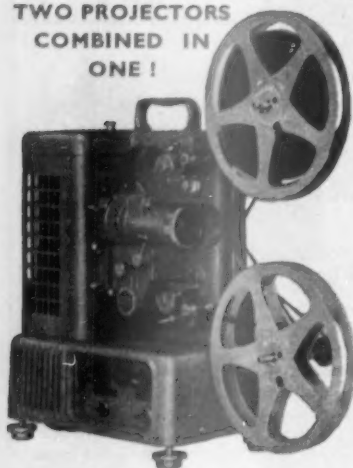


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## AMATEUR CINE WORLD

DECEMBER 1954

Vol. 18 No. 8

*A Happy  
Christmas  
and Bright  
New Year  
to Amateurs  
Everywhere*

Editor: GORDON MALTHOUSE. Assistant Editors: JOHN F. MAY and DEREK HILL Film Librarian: BRIAN FAIRWEATHER

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## 1954 Ten Best Competition: Entry Cards Now Ready

Entry cards—cards this year, instead of forms, to facilitate handling and indexing of entries—are now available for the 1954 AMATEUR CINE WORLD famous Ten Best Films of the Year competition. If you intend submitting a film, please send for yours at once, enclosing a 2½d. stamp (address at foot of previous page). Each film entered must be accompanied by this card which gives full details of the simple conditions of entry. All films must reach us by 31st Dec., 1954. (This year you are not required to send part of the entry form in advance of your film.)

A handsome silver trophy—the amateur's Oscar—to be won outright (you do not have to give it up after twelve months) is awarded to each of the producers of the ten selected films. Any gauge, any subject, any length, monochrome or colour, silent or sound—there are no rigid classes. Attractive leaders are awarded for commended films.

There are also supplementary cash prizes this year offered by a number of seaside resorts for Ten Best holiday films shot in their locality—holiday films, it should be noted, not documentaries or publicity films. These resorts are Hove, Ilfracombe, Isle of Man, Teignmouth, Torquay and Worthing. Ten Best films shot in any of these localities will gain an additional award of £15.

We hope you have a shot at the competition this year. Success sets the seal on your skill as film maker, and even if you are not lucky enough to carry off a trophy, commendations graded from four stars to one star help you to assess your work in relation to that of fellow enthusiasts, for the A.C.W. Ten Best competition is the biggest contest of its kind in the world. Certainly you have nothing to lose—there is no entry fee.

Remember the closing date, please: 31st Dec.

## A.C.W. Badges Link Amateurs Everywhere

Among the many services gladly offered by AMATEUR CINE WORLD we can perhaps class the A.C.W. badge, for it performs the very valuable function of enabling amateurs everywhere to get to know each other. Many thousands of movie makers are linked by it in the world-wide fellowship of amateur cinematography.

The blazer badge (illustrated) is carried out in red, green and white against a dark blue background: price 5s., post free. The metal badge is of similar design in dull silver (sil-ox), the letters ACW being picked out on a strip of black enamel over a globe in relief. Two fittings are available: brooch and stud, 1s. 8d. each, post free.



# Introducing Your Xmas Film

Some ideas  
for a  
seasonable  
script

After main title and credits come:

1. C.S. An empty wall, preferably dis-tempered but at any rate plain. After a few moments a large ornament on a paper chain drops into view. More loops of paper chain follow.

2. C.U. Boy's feet on a chair. He is standing on tip toe.

3. C.U. Girl looking up. She is holding paper chains, holly or similar Christmas decorations.

4. C.U. Mother looking up.

5. M.C.U. Boy festooning pictures, picture rail, mantelpiece—anything you like—with paper chains. He is seen from waist upwards.

6-10. Shots to taste, C.U., M.C.U. or M.S., according to light available, of the room being decorated.

11. C.U. Tip toes again. Similar shot to 2 but from a different angle.

12. C.U. Door opens towards camera and father's feet tip toe into scene, but he is walking thus not to reach something but to avoid making any sound.

13. M.C.U. He walks stealthily, a large parcel under his arm, and starts to mount the stairs.

14. M.C.U. or M.S. Father going upstairs. As he disappears on to the landing, hold the scene for a second or two, to allow for time lapse.

15. C.U. or M.C.U. Wardrobe, door of which opens. Hand stows parcel inside. Door shuts.

(If the family have a dog, amusing play can be made of dog rushing excitedly up to Father, who brusquely, or unsuccessfully or what you will, tries to quieten him; but dog follows him upstairs with tail either wagging happily or drooping in perplexed dejection.)

16. Fade in. C.U. Decorations above mantelpiece. Tilt down, showing two or three Christmas cards on it—but only a few because it is early days yet.

17. M.C.U. Children laboriously writing out cards and addressing envelopes.

18. C.U. Their handiwork.

19. M.C.U. As 17. One of them (not both) looks up and out of picture as . . .

20. M.S. Father enters room. He looks around and dutifully registers admiration of the decorations (no sub-title).

21-25. Shots to taste of father with children. If one of the children is very young, show him or her engaged in writing a letter to Father Christmas and include a close-up of the letter.

26. M.C.U. Girl's hands snatching hat and coat from hall stand or cupboard.

27. M.C.U. Girl puts them on, takes up little pile of letters from table or chair (where she had put them before coming into scene, but

Your Xmas film will probably be a modest affair, but even the most ambitious adaptation of our suggested script would hardly entail building a complete living room set! Ad Astra C.C. of Carshalton are seen here at work on their current production.



we did not see her do so). She opens front door and scampers off. After a few moments the boy rushes out after her. Then he suddenly stops and looks round reluctantly towards camera.

28. C.U. Mother talking. She is telling him to put a hat and coat on.

29. M.C.U. He expostulates.

30. C.U. Mother talking. She is adamant.

31. M.C.U. He snatches cap and coat and runs off, putting them on (not very successfully) as he goes.

32. L.S. Residential road, pillar box in far distance. Girl is legging along towards it. A considerable distance behind her, but running faster, is the boy.

33. M.S. Boy, filmed from road, running across scene broadside on to camera, still tugging on his coat as he goes.

34. M.S. Camera is now at other end of road. Part of the pillar box is boldly framed in the foreground. Girl reaches it and pushes envelopes through. We see her intent expression as she does so. Boy also gets there and starts to post his cards.

35. M.C.U. Action continued from another angle. He gives the box a thump with his fist to make sure the envelopes have not stuck.

36. L.M.S. The cards safely posted, the children walk, run, hop or skip off, according to the sort of children they are! Fade out.

(If you have included the scenes of the very small child writing a letter to Father Christmas, you could show him trotting behind the others, tightly clutching letter but unable to catch up. Don't fail to secure big close-ups of him pushing it through letter box, but angle the camera on his face, not on the letter.)

37. Fade in. M.C.U. Mantelpiece, but now it is crammed with cards. Pan along and down to...

38. M.C.U. Father reading paper.

39-41. Shots of children playing, reading or what you (or they!) will. But...

42. M.C.S. We see through open kitchen door mother untiringly working away at Christmas chores. She calls out to children.

43. M.C.U. Girl, intent on whatever she is doing, takes not the slightest notice.

44. M.C.U. Boy, ditto.

45. M.C.U. Father looks across to them and then up to:

46. Clock.

47. M.C.U. He reinforces mother's injunctions. (But no heavy father stuff, please! This is Christmas Eve when the children are unlikely to dispute bedtime commands, even if they no longer believe in Father Christmas, for the quicker to bed, the quicker will Christmas Day arrive.)

48-52. Children putting their toys away and saying goodnight. Perhaps the boy leaves his untidily and mother has to clear them away.

(If the children are very young, include that never failing standby, the bathroom sequence. Technically it is among the easiest of indoor sequences to film, for the light-coloured walls minimise exposure problems. Unless you want

to show the children scampering to their bedroom(s), use one or two shots of father reading to bridge the gap between bathroom shots and bedroom scenes.)

53. C.U. Stocking hanging at foot of bed. Tilt up to girl who has just got into bed, for the minor upheaval of the eiderdown has not subsided as the camera reaches her. Then she determinedly composes herself for sleep and shuts her eyes fast.

54. C.U. Similar shot of boy. After a moment or two he opens his eyes and gazes at something out of frame (his stocking). He ponders for a moment, then clammers out.

55. M.C.U. Cut on action to him reaching for stocking. He takes it in his hands thoughtfully, then looks out of frame to...

56. C.U. The pillow.

57. M.C.U. Shot 55 continued. He leans over to...

58. M.C.U. Pillow and removes pillow slip which he takes...

59. M.C.U. To foot of bed, where he hangs it up.

60. C.U. His calculating, satisfied expression.

61. M.C.U. He gets back into bed, shuts his eyes, opens them, looks out of frame at pillow slip with expressionless face, closes them again.

62. M.C.U. Father lightly dozing. He looks up slightly guiltily as...

63. M.C.S. Mother comes in. But she smiles and in answer to...

64. C.U. His question: "What about a little pre-Christmas celebration?" (no subtitle)...

65. C.U. She nods and...

66. C.M.S. He goes to sideboard which is bountifully laden with bottles. He pours out a glass for each of them, and passes one to her which (cut on action)...

67. C.U. She takes, raises it to him and drinks.

68. C.U. He drinks to her, then...

69. M.C.U. Both in picture turn to the camera and raise their glasses again.

70. S.T. "Happy days!"

From here you follow on after a fade with Christmas Day scenes if you wish, but the film could at a pinch end here if necessary. The shots so far have had the merit of being filmable without the need of intense preparation or re-organisation of household routine. There is so much to do around Christmas time that any attempt by the producer at literally directorial methods will not be viewed with favour.

For this reason we have not included any shots of mother preparing Christmas fare, for it is too much to expect her to welcome an incursion of camera and lighting paraphernalia into the kitchen at so anxious a time. Similarly, it is unlikely that there will be much opportunity of filming on the Day itself. If, however, you spend a quiet Christmas, with only the family and perhaps a relative or two, later reconstructions should not be difficult.

Do you really know your tape recorder? The article below describes how to familiarise yourself with the controls, how to test the volume and mark your own volume indications if required, the technique of direct recording and recording from discs, and how to test for tonal quality. It gives a detailed description of "the one really simple, reliable method of providing tape sync.", explains how to avoid picking up projector noise when recording your commentaries, the best ways of fading voice and music, how to use the tape itself as a cue sheet, and how to mix by a "split-track" method without using the volume control.

## GETTING THE BEST FROM YOUR TAPE RECORDER

By D. M. NEALE

So you have bought a tape recorder! What sort, I wonder—not that it matters a great deal, because most of the commercial jobs perform quite well. In any case, you do not need the highest quality of sound for accompanying your films. As long as speech is clearly intelligible and music is easy on the ear, everyone will be happy. So provided there is no "wow" to make music wail dismally, you can choose your machine mainly for ease of handling.

In recording a complicated sound accompaniment for one of your films, you may stop and start your machine several hundred times. It is useful, therefore, to have all the basic operations simplified as far as possible. To this end the controls on some machines are arranged as push-buttons. There are other schemes, however, which are equally convenient, provided you know how to use them. So one of the first things to do with your recorder is to study the instructions most carefully and then practise using the controls until they become second nature to you.

### Early Lessons

Some years ago, I dropped into a shop to hear the XYZ recorder and was delighted to hear it reproduce the comments of an earlier visitor: "I would never think of buying the OPQ recorder. I saw one this morning and every time you stop it, it shoots yards of tape all over the floor". No doubt the OPQ recorder *could* be handled so that this did not happen, but evidently neither the salesman nor the customer knew how. Almost certainly a restraining hand on the feed reel would have kept things under control while the machine was switched off. So do learn the right way of doing things early on.

First of all, then, loading up. Whether or not the end of the tape is stuck down, get in the habit of holding a reel so that your fingers are across the flanges. Then if the tape becomes slack, you will not have the first few turns fall off the reel. Hold the reel like this all the time you are putting it on the supply reel spindle and

The Vice-Chairman of Wimbledon C.C. demonstrates a Grundig tape recorder to club members.



until you have pulled out the free end of the tape for threading.

See you get the reel on the right spindle and put it on right way up. Recorders differ so much that there can be no safe rule except "follow the makers' instructions". If you are really stumped, however, peer into the works rather carefully. As you start the machine in either the "Record" or "Playback" conditions, you will see a *pinch roller* move into contact with the *capstan roller*. Now in any machine, no matter how it is laid out, the capstan and pinch roller are next to the take-up reel. So the supply reel is the other one!

### Spool Directions

When you switch to "Rewind", the supply spindle will rotate rapidly in a direction which should *wind up* a reel put on the spindle. If it rewinds in a clockwise direction, for example, you must put the reel on the spindle right way up to ensure an anti-clockwise rotation as you pull the tape off the reel.

Tape is usually spooled base out, coating in. On a plastic tape, the base is shiny. On a paper tape, the base is a grey, readily distinguished from the black or brown magnetic coating. If you have got the supply reel on its spindle the right way up, all should be well and the machine should lace up with the magnetic coating facing the recording heads.

You may come across an early machine, however, which needs the tape spooled coating out. Unless you respool the tape accordingly, you are going to find the sound reproduction very muffled and woolly.

Once the supply reel is safely in position, the rest is plain sailing. In the majority of modern recorders you have merely to drop the tape into

a slot, but even on the less streamlined machines matters are very simple. Pass the free end of the tape round any guide pillars or rollers and between the capstan and pinch roller. Then put an empty spool on the take-up spindle, push the tape into the slot in the hub and secure it by giving the spool  $1\frac{1}{2}$  turns by hand. This serves also to take up any slack in the tape.

### Hum Signal

With the exception of spring-motored portable recorders, almost all domestic machines are intended for 200-250 volt A.C. mains. I presume you will have bought a machine to suit your local supply, but only last week I met a chap who tried to use his recorder on D.C., with dramatic results!

Switch on the amplifier and give it two or three minutes to warm up. If you turn to the "Playback" position you can probably hear a low hum when the volume is full up and the amplifier ready for use. Set up or hold the microphone in a convenient position about six inches from your lips and switch back to "Record". Your amplifier switch may have more than one "Record" position. Depending on the machine, it may have one position for gram, input, and another for microphone. In this case, you clearly want to use the microphone setting.

Additionally or alternatively, it may have provision for recording with or without the speaker in action. Whenever you use the microphone, you must have the speaker switched off, otherwise you will get "feedback" of sound from the speaker to the microphone. This leads to distortion of the sound quality or even

microphone howl—a noise good for neither nerves nor equipment.

If your machine has a recording level indicator, you can make an adjustment of the volume control before you set the tape in motion. Speak continuously into the microphone and adjust the volume control until the indicator winks only occasionally. The first few times you attempt this, you will probably forget to keep talking all the while, but you will soon realise why you were taught nursery rhymes in your youth. "Mary had a little lamb" was good enough for Edison's first sound recording experiments and will be good enough for yours, too!

### Testing Levels

Do not be discouraged if your machine does not boast a recording level indicator. Set the tape going in the "Slow Forward" condition and record a series of trials. You have only to say "This is Setting 1 of the Volume Control. Mary had a little lamb . . . This is Setting 2. Its fleece as white as snow . . . This is Setting 3 . . ." and so on. Then you switch to "Playback", rewind the tape and return to "Slow Forward" . . . If you now turn the volume full up, you should hear your voice, softly at first, but with volume increasing progressively due to your manipulation of the control during recording.

By adjusting the volume during playback, you can probably obtain a satisfactory volume from several of the test recordings. If, for example, good playback volume can be obtained from recordings made at Volume Settings 3, 4, 5 and 6, you will probably find Setting 3 requires full volume on playback and in consequence speech is somewhat confused with amplifier hum.

On the other hand, on Setting 6 and higher, some degree of distortion will probably be evident. Your recordings should therefore be made at Setting 4 or 5—preferably the latter, as it will give you the greater freedom from amplifier hum.

### Clock Check

In the absence of any scale opposite the volume control, you can easily make a small mark at the top of the knob when it is turned fully anti-clockwise. You then refer to the position of this mark as if it is the hour hand of a clock. You will find that "1 o'clock", "2 o'clock", and so on can be judged with sufficient accuracy without the need for a scale, though you can always add a paper scale if you wish.

Once you have established the best volume level for recording speech, make a note of it. It applies, of course, only to the particular voice level and microphone set-up with which it was made. If you record with a background noise in the room, such as the noise of your projector,



Cine Equipments Ltd., of Birmingham displayed a wide variety of apparatus at Birmingham Cine Arts Society's presentation of the 1953 Ten Best.

you will unconsciously raise your voice. Any recordings you make then will have to be recorded at a lower setting of the volume control.

Before you spend a long time recording sound for your films, make sure you are getting the best results you can. Do similar tests to find the best setting of the tone control in recording, and try adjusting the tone control during playback. Experiment with different microphone set-ups: move to and from the microphone, speak into it and speak across it. These factors affect the tonal quality of a recording, too, so you may not find the best combination immediately.

A further set of tests is required when you come to records from a gramophone pick-up. Here, of course, you cannot describe what is happening as you go. On the other hand, you can listen to the music while you record and make your adjustments at easily memorised points. Then, on playback, you can readily decide whether Setting 4 is better or worse than Setting 3.

### Wails and Clicks

In the course of your experiments, you will learn for yourself a whole lot of little things about your recorder. You will find that stopping and starting during recording gives rise to a wail on playback, unless the volume control is turned down before stopping and not turned up until the motor is switched on and fully up to speed. You may find that switching from "Record" to "Playback" impresses clicks on the tape.

You will learn to avoid this by performing the offending process only with the tape stationary. On occasions when this is not possible, you can erase the clicks afterwards. Inch the tape through the machine by hand until you hear a click passing the playback head. Note the position on the tape—mark it with wax crayon, if you like—and then move it back to the erase head. Now switch to "Record" and move the tape back and forth by a fraction of an inch. Switch to "Playback" once more and you will find the click neatly removed.

### Simple Sync.

By now you will be itching to use your recorder in conjunction with your films. Your first attempt, however, will convince you of the need for some method of keeping sound and picture in step. Any attempt to control the tape speed will have a disastrous effect on the sound. You have thus no option but to control the projector speed. If you use a sound-film projector, the governed-speed motor may do all that is needed for most purposes. Most silent projectors, on the other hand, have only a

manual speed control of doubtful reliability.

Much has appeared already in these pages on the subject of synchronisation of film and tape. Surprisingly enough, little or nothing has been said of the one really simple, reliable method of providing tape sync., namely Tiger Tape. As I have no interest in the manufacturers—except to find out why they never advertise the stuff—I have no diffidence in giving you the following information.

Soundmirror Tiger Tape is a paper-based tape sold by Thermionic Products Ltd., of Hythe, Southampton at 35s. per 1,200ft. reel. Its name derives from the fact that the back of the tape is printed with a regular pattern of



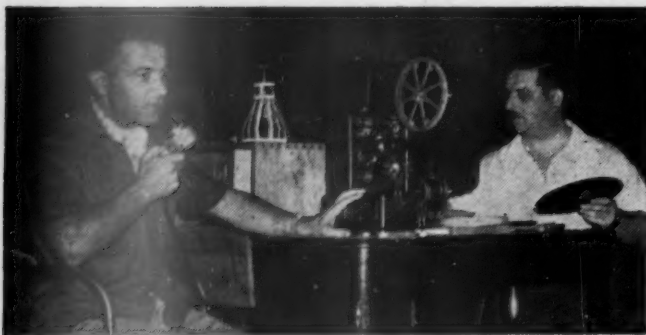
*Records, sound effects and commentary were combined for the tape accompaniment of one of the productions of Athelney School, Bellingham.*

black bars. Sixteen of these bars are printed on every  $7\frac{1}{4}$  inches of tape, so that on a recorder running at the customary  $7\frac{1}{4}$  inches/second, one bar will pass through the machine for every cine frame projected at 16 frames/sec.

If your projector is a typical silent machine it has a shutter operating three times per frame. You will then find that the bars on the moving tape can be made to appear stationary when illuminated by the projector beam, provided you adjust the projector speed to 16 frames/sec. Incidentally, there will appear to be three times as many bars arranged at one-third of their true spacing. If you set the projector speed too high, the bars will appear to slip backwards. Slowing the projector below 16 frames/sec., on the other hand, makes the bars slide forwards.

Anything disturbing the constancy of the tape speed will be reflected also as a creep of the bars. So provided you continually adjust the projector speed to keep the bars apparently stationary, you can maintain indefinitely a precise speed relationship between film and tape.

This, incidentally, is something which cannot be done by commonly described systems using



*The lack of a tape recorder didn't deter Melita A.C.C. from giving a commentary to their silent productions at a Guest Night. Words and music were relayed "live" over a microphone during the actual screenings.*

stroboscopic discs—usually on the capstan spindle. Because the tape is driven only by friction, creep and slip at the capstan invariably result in cumulative errors unless the tape itself carries reference marks such as the printed bars of Tiger Tape or the recorded pulses of the Oliver-Synchromatic system, described elsewhere in this issue. Fundamentally, the only difference between these two systems lies in the fact that the Synchromatic system is entirely automatic whereas Tiger Tape requires continuous observation and frequent readjustment of the projector speed.

With most of the stroboscopic systems, whether you use printed tape or stroboscopic disc on the capstan, you have to face a knotty problem. You must get plenty of light on to the tape or disc without interfering with the picture on the screen. If you are working with a fairly short throw, you can stand the recorder below the screen, collect some of the reflected light with a mirror and direct it on to the tape.

### **Reflecting the Beam**

If you use a concave shaving mirror, you can focus this reflected light into a brighter spot. Nevertheless, you may not find this arrangement very convenient. In this case, you can arrange a small mirror just over the projector lens so that a fraction of the light from the top of the beam is directed down on to the recorder. This set-up has the advantage of allowing you to put the recorder immediately in front of the projector.

A sloping piece of glass placed across the projector beam can also serve as a partial reflector. It is rather less critical regarding adjustment, but may impair the picture quality unless it is of uniform thickness. You can check the uniformity of a piece of glass by holding it in the projector beam halfway towards the screen. A good piece of glass will cast a pale uniform shadow. A poor piece with variable thickness, will be revealed immediately by bright and dark areas in the shadow.

Once you have learnt how to use your recorder and have decided also on some method of keeping sound and picture in step, you can add a commentary to one of your finished films. For a first attempt, do not be too ambitious. You will learn a great deal by merely recording an

impromptu commentary as you project your film. You will find, for example, how important it is to make your comments informative yet concise. You will realise that this can be done only by writing a commentary in advance and rehearsing it—recording it, preferably—and revising it to eliminate the weaknesses which will then become apparent.

### **Assistance Needed**

Your first attempt may also reveal the difficulties of excluding from the microphone the noise of your projector motor. Further sessions with a scripted commentary will emphasise the problem of simultaneously controlling the projector speed, watching the screen, reading the script and delivering the commentary in a calm unruffled voice. A commonly adopted solution to both these difficulties is the use of an assistant to operate the projector from a remote position. You can then read the commentary while watching the screen through a window, a part-open door or a serving hatch.

This arrangement soon becomes cumbersome, however, because as you advance to enrich your commentary with music and effects, you find more and more assistants become necessary. It is not uncommon to hear of recording sessions of this kind involving five or six assistants. Unless the team has been trained to act with military precision, the odds against success clearly become enormous.

### **Stage by Stage**

In any event, the lone worker must usually do all the more exacting jobs himself. This he can manage quite well by doing the work piecemeal. Some or all of the music is recorded at one session, the volume being faded up and down at the right points. Passages of commentary or sound effects are subsequently added individually at the appropriate points.

Or you can time the important parts of the film while it is projected mute, though at the correct speed. Then sound can be recorded without using the projector, the passages of music or commentary being introduced in accordance with the times noted on a cue sheet. This method has the advantage of preventing the recording of any projector noise.

My own preference is for a system using what I call a "pilot commentary". First of all I project the film at synchronised speed and record a rough and ready shot-by-shot description. Then I put away the projector and replace the pilot commentary with the final recording a bit at a time. The recording of projector noise is of no consequence so long as the pilot commentary can be followed well enough to identify and temporarily mark important points on the tape. Music and commentary are then added between the appropriate marks and, of course, the pilot commentary is automatically erased in the process.

### Accurate Timing

Like the timed cue sheet method, this scheme ensures that no projector noise is recorded. It also eliminates the tedious business of "running through from start". This is essential with the cue sheet system if you are not to gather cumulative errors. Using a pilot commentary, the tape is your cue sheet and you can maintain accurate timing throughout.

Many recorders have only one input socket. Smooth transition from music to commentary may therefore present difficulties if you try to record everything at once. Using either of the step-by-step methods, however, you can stop the recorder while you change from pick-up to microphone, and you have all the time you need to adjust volume and tone controls. You can even extend this process to produce the superimposition of, say, commentary on a background of music.

Without introducing any electrical modifications or complications, you can get quite effective superimpositions by just sticking one or more pieces of paper over the erase head. The paper reduces the effect of the erase head so that a piece of music recorded first is incompletely erased when the tape is run through a



Bedford F.S. Production Unit—now the Crest F.G.—chose sound-on-film for their first production, *River Highway*. The Bell and Howell 621 used at the premiere had to be lashed in position, so acute was the angle of projection.

second time to add commentary. You will have to experiment a good deal to find the right combination of volume settings and paper thicknesses to do the trick. Also you will find that the first recording sounds rather woolly after partial erasure. This means that commentary should be added to music, not *vice versa*.

A rather more flexible scheme, still using only simple mechanical methods, is what I have called "split-track mixing". First you record the music at normal volume, even where you propose adding commentary later. Then you displace the tape by just under a quarter of its width.

### Split Track System

Thus on a second run through half the width of your first recording is erased and replaced by a recording of commentary. On subsequent playback, both halves of the split track will be reproduced without distortion. Once you have got used to this technique, you can elaborate it so that, without touching the volume controls, you can fade smoothly from music to mixed music and commentary, and later reverse the process.

That is the fun of learning how to add sound. There is always something more to learn, a new technique to try. And after you have mastered the mechanics of the job, you will meet just as many artistic conundrums in choosing words, sounds and music to make the best of your pictures.

Canterbury A.C.S.'s *Make Your Own Movies* will be a sound-on-tape production. The microphone and boom are simply part of the studio equipment. The lighting technician, actress, and continuity girl are absorbed in watching a shot being taken. None of them was aware of the still photographer's presence.



# When the Atom Bomb Fell

A cast of two hundred, blazing houses, mountains of rubble—even the most experienced director would pale at the thought of the problems posed by a film with such features as these. But Bristol A.C.S. found that thorough planning brought order out of what might easily have been chaos.

By K. A. S. POPLÉ



A member takes a shot of a realistic background of rubble and debris. The camera is a Bell and Howell 70DA with a f/1.4 1in. Switar lens.

It was in the coach on a club outing that the subject was broached. We had received a letter from the Bristol Civil Defence authorities telling us that a slum area at Barton Hill, due for demolition, was to be the scene of a Sunday morning exercise. Would we film it for them if they bought the film-stock?

The first meeting—the fore-runner of many—took place a week or so later. The film, we gathered, would run to about 800ft. with a sound commentary, and was to be a record of the exercise for training purposes, with perhaps some acted sequences to lend drama. A rough script had been drafted for us as a basis for discussion.

We were staggered to discover that about two hundred people would be involved, in a dozen or so separate departments, including the Fire Service, Police, Hospital Service, and W.V.S. Having to merge all these into a detailed and consecutive training film seemed to us too difficult, so we suggested a more general impression of the main events to show how each department's activities linked into the whole. This would give us the chance to write in the acted sequences, which could follow the fortunes of a number of characters after an imaginary atomic explosion.

## Essential Understanding

Our point was conceded. If we could turn out a script and commentary which would have reasonable training and recruiting value, the Civil Defence would be happy to co-operate.

This start to the film may not sound very significant, but looking back afterwards, we realise that it was in fact crucial. We had stumbled on the thorny business, familiar to the professional producer but new to us, as to whether the maker or the sponsor should decide the shape of the film.

Our sponsors were generous in putting themselves in our hands, for we were about to transform the event from a filmed exercise into

an exercise carried out for the sake of a film. Mercifully, our scriptwriter was not aware of his responsibility; and equally mercifully the draft script he produced from the original suggestion proved acceptable to both sides. So the planning began.

## Location Difficulties

The location had originally consisted of five streets of small terraced dwellings, of which three had already been cleared and levelled. Although these open spaces appeared to offer useful filming material, our cameramen were to discover that it was almost impossible to exclude the surrounding buildings, churches, and factories.

The other two streets were as intact as the local children allowed them to be, and in these the Fire Service and C.D. Rescue parties were to operate. Demolition were to rig the streets the day before to look like the fringe of an atomic explosion.

A deserted Mission Hall, from which the floorboards were gradually being removed by firewood collectors, was to be the First Aid Unit. The day before the exercise, the whole of the floor was relaid in eight hours by men of the City Engineers Department, using floorboards taken from the demolished houses.

## Shooting Schedule

A rough timetable of the exercise had been worked out by the C.D. authorities, and we used this as the basis of the planning. The main filming was to begin at 9.30 a.m. and continue to about 1 p.m., after which the C.D. personnel would start moving away towards their Sunday dinners. In this short time, we had to pack in about 200 separate scenes and 1,200 feet or so of film.

We started to assemble ten suitable cameras (Bolex or Bell and Howell) but then we hit our biggest snag—holidays. During the next six weeks almost everybody on both club and C.D.

sides were shuttling to and 'fro on' holiday, including the producer and director. One of our members even offered to go on holiday without his camera, leaving it for someone else to operate on the day, but this was too generous an offer that would have shamed us to have accepted. In the end, we felt reasonably sure of six cameras—five Bolex H16's and a Bell and Howell 70 and we planned accordingly.

First we went through the script, breaking it down into sequences and arranging them in order of shooting. Then on a large map, we used a complicated system of coloured lines to work out the various moves during the three hours or so of filming. Many of the sequences

paper subdivided into half-hour columns one way and into twenty-four blank columns the other way. These blank columns were headed with the names of our six camera teams, our stills photographer, the major C.D. branches, cast, directors, and props.

The resulting squares in the middle of the paper were then filled up stage by stage, rather like a jigsaw puzzle. The crucial part of the planning was in deciding just how much time was needed for each sequence. This was not merely a question of camera work. We had to decide, for example, how long it would take the Casualty section to make up our actress with her injuries, and how long it would take her to



A line of "refugees" block the way of a relief column trying to get through to the devastated city. Another realistic scene in Bristol A.C.S.'s film made for the local Civil Defence authorities.

could be shot simultaneously, but those sequences in which we were using our characters—played for us by three noted local amateur actors and by two C.D. volunteers—would obviously have to be filmed consecutively.

Our first intention had been to allocate a camera to follow each of the main characters, but our coloured pencil maze eventually convinced us it would be easier to site one camera team at each of the main locations, and to pass the actors from camera team to camera team as they moved from one location to another. This meant that we would need a director with each of the actors to watch over continuity, but in the end we compromised with two such directors, leaving the camera teams to do their own direction where necessary.

Then we got down to the filming schedule. This took the form of a large sheet of drawing

get from there to location B. At B, perhaps she was to be "rescued" from a blitzed building. How long, then, would Rescue take to set her in position?

Obviously we had to juggle many of the sequences and film them out of their script order. Filling in the schedule was a long and laborious business, involving countless phone calls and visits, and demanding as many erasures as entries. But it paid dividends in the end.

Since it was based entirely on timings, we could cross-check from column to column; e.g., if under "Camera Team 4" at 11.15 a.m. Ted was being filmed at Site Control, then the other columns for "Ted" and "Site Control" should tally, and there could be no question of people being left uninformed or of having to be in two places at once.

The result was that when the schedule was

finally completed about ten days before the exercise, it was a simple matter to take it to C.D. Headquarters and to have each column typed, duplicated and circulated, so that everyone knew what they should be doing, where they should be and what props they would require at any given moment.

Both sides were completely adamant about one thing; once the schedule had "gone to press", there could be no major alterations. The success of our detailed planning lay in its being utterly foolproof, and the Army adage "Order, counter-order, disorder" was as relevant here as in a battle.

### Military Tactics

At this point, the hoary-headed will no doubt smile at our enthusiasm and our naiveté, and will ask whether we really believed we would be able to work to such precision of timing on the day. We knew it would be a miracle if we did, but without some such rigid plan we also knew that there would be chaos.

To ensure that the plan worked as far as possible, the producer armed himself with the schedule and occupied a central film control van, linked to the major locations by field telephone, walkie-talkie and runners. Thus he could regroup his forces to cope with any situation like a general on manoeuvres. The sixth camera had very light duties, and was intended as a "rover" in case of emergency.

In fact, the schedule went through almost to the letter. There were, of course, hitches, such as the entirely unsuspected C.D. section who turned up from nowhere and had to be found a place in the film. Then there was the party of

"casualties" which mysteriously failed to materialise at all; their place was taken remarkably realistically by casual onlookers.

But such incidents were the exception, and it was with a great sigh of relief that we saw the 1,350ft. of "rushes" screened the other evening. Not a single disastrous mistake had occurred. This, of course, does not mean that the camera teams had not sometimes nodded.

### Camera Fatigue

There are the usual crop of mistakes made in the hurry of the moment—out of focus shots; reflections in windows; queerly composed frames which result when the cameraman has forgotten to move his viewfinder mask to match his lens, and shots in which a grotesquely unsuitable background screams its presence because the cameraman had eyes only for the action in the foreground. But these are inevitable—possibly camera fatigue is largely to blame.

Teams were working at pressure, and this disease of camera fatigue—the feeling that you never want to take another shot and that you could cheerfully throw your camera or your actors into the nearest ditch—is a factor to be reckoned with on such occasions. It was aggravated in our case by the knowledge that retakes were impossible.

There had been much discussion on how we should plan the camerawork. Ideally, we ought to have tested every meter and every lens against all the others to correct them to uniformity. Holidays, however, made this impossible, and we had to content ourselves with ensuring that frame-lines matched. As things turned out, this was probably the better policy.

### Trusting to Habit

One of the reasons why we used Super X was that our cameramen were used to exposing it, and we felt that the same reasoning should apply to the camera itself. Instead of the complicated opening up and closing down of lenses by a stop or so that uniformity would have enforced on us—all too easily forgotten on the spur of the moment—we felt that it was better to trust to the cameraman's knowledge of his own meter and lenses, and to let him go about his filming in his usual way.

The force of this conclusion was borne out when we studied the over-exposed sequences. In the first, exposure was judged, against the better advice of the cameraman, by our only attempt at standardising meter readings. Never again! In the second, the cameraman was tempted to swap his ancient but trusted telephoto for a colleague's expensive and gleaming new three-inch lens in the hope of getting better definition. (Moral: know your lenses!)



A cameraman used a portable folding ladder to reach the balcony of the ruined Mission Hall, which was used as a First Aid Centre for the film. Ensuring that every kind of equipment was exactly where it would be needed was all part of the planning.



*Cameramen and officers of the Fire Service discuss the best method of setting fire to a row of houses. The absence of normal household furniture and fittings made the job a difficult one, especially as the team were endeavouring to burn the houses to the ground.*

The third instance of over-exposure was one of those lovely traps into which the best of us fall in the spur of the moment: a C.U. of a man in a telephone kiosk, following on a M.S. of him entering. Moral: either keep the same exposure from M.S. to C.U., or else get so close in for the C.U. that the outside of the kiosk does not show!

And what of the film? Well, there are still a few scenes to be shot, and at the moment, the remainder lies in pieces all around the editing room. In the chaos, the editor searches patiently for the close-ups and reaction shots which his cameramen promised him, but which in the excitement of the moment, they all too frequently forgot. The trouble was that none of us foresaw sufficiently clearly what was to be the camera teams' main difficulty—the excessive time taken in carrying out many of the C.D. procedures.

### **Drama Secondary**

It had been impressed on us very early on that where there was any clash between the "dramatic" approach and the correct technical C.D. procedure, the latter had to prevail. This after all, was reasonable enough, since the film was intended for C.D. audiences who would be highly critical of faulty or condensed procedure.

But it obviously gave rise to difficulties. One of our best scenes, for example—a reunion in the First Aid Unit between the stricken members of a family—had to be rewritten because the doctors in charge would never, they assured us, allow such goings-on in *their* unit! And however hard we tried, we just could not convince certain sections, noted for their

smartness and discipline that they wouldn't look so spick and span after an atomic explosion. In the end, all we could do was to select those procedures which were wanted and film them as best we could.

### **Timing Troubles**

The result was that a short sentence in the script, e.g., "Shots of the rescue of Mrs. Ted", proved to occupy the best part of an hour. What, in such circumstances, is a cameraman to do? Obviously he can only shoot off a few feet at a time at intervals, and do his best by changing camera angles to avoid jump cuts.

But he could also ease the editor's problems by taking C.U.'s of, say, the rescuers' faces, of saws cutting, and of ropes and ladders being prepared, which could later be cut in to kill time. Unhappily, the unfortunate camera teams were frequently too rushed and harassed to get these shots.

Even with the best intentions in the world, what can one do with our classic example—the shutting of an ambulance door and the driving away? It looked simple enough in the script. But it ran to three full rewinds, about 45 feet of film, with three changes of angle at the rewinds to get it in the can. This is the sort of thing that happens when you promise to stick rigidly to the drill!

### **Comings and Goings**

Our other problem had been foreseen, but apart from earnest exhortations to all concerned, nothing could be done about it. This was the job of getting entrances and exits to open and close sequences. It is easy for the pundit to point out that these are a question of scriptwriting—they could not be in our case because we did not know, and could not rehearse, the C.D. procedures.

It is equally easy to put the responsibility on the camera teams; but let's have pity on them, already up to their eyes in problems of focus, angle and exposure! It isn't easy when you are photographing an unrehearsed scene to visualise how all the shots are going to look on the screen, and how you are going to begin and end them.

In the end it is much easier for the editor to stretch a weary arm once more for the bottle of fade solution (blessed liquid!) which will end forever that scene in which the subject remains obstinately in the middle of the frame because the cameraman forgot to pan away! However, in spite of our difficulties, we are told that the editor is sometimes heard singing.

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# CHAPLIN IN THE HOME

A survey of all the comedies available on

8mm., 9.5mm. and 16mm. on hire or

purchase

By DAVID GUNSTON

*From The Tramp.*

In spite of the fact that it is now 40 years since he entered films, Charlie Chaplin remains the most universally popular star of the silent cinema. With the possible exception of the equally immortal Mickey Mouse, he has always been the favourite character in substandard shows everywhere. This is a striking comment on the artistic and human quality of his work.

As it is now over five years since *A.C.W.* reviewed substandard Chaplins, here is an up-to-date survey of all the comedies that now appear to be available, either for purchase from the distributing manufacturers, or for hire from the leading libraries. In addition, there are details of lengths and salient points of interest about each film that may be helpful.

Such is the confusion in this country about the availability of Chaplin's earlier work (thanks partly to its amazing popularity from the very beginning and partly to the chaotic situation over rights which have passed through many different hands), that although every possible care has been taken in the compilation of this list, it cannot be guaranteed complete.

If you notice any omissions perhaps you will let us know via the correspondence columns, and so do all substandard users a service. No mention is made of films withdrawn from the leading libraries but which may still survive, in various stages of decay, in private collections, or appear at rare intervals in the second-hand market.

The length of reels, except where stated otherwise, is the accepted standard for each gauge, i.e., 8mm., 200ft.; 9.5mm., 300ft.;

16mm., 400ft., all approximately. The films are listed in the order of their *original* release.

The original 35mm. release titles are given first in every case. The titles in brackets are those under which the film has, at some time, been re-issued. Unless otherwise indicated, the substandard versions available are under the original titles. The figure in square brackets after the title is the *original* length in standard gauge reels.

Charlie Chaplin's earlier work falls fairly recognisably into four groups, each representing a spell of work for a different firm. They comprise the Keystone, Essanay, Mutual and First National films.

## Keystone Films (1914)

Chaplin joined Keystone in December 1913, at the age of 24, having been lured away from Fred Karno's American touring company by the offer of three times his music-hall salary of \$50 a week from Mack Sennett, then in his heyday. He made 35 Keystone films, some taking only hours to shoot, and they contain the birth of his art.

Most are improvised, and many are crude and padded out with knockabout and chases, but all have a frenzied pace that compensates for their repetitiousness and occasional lack of comic invention. In them Chaplin can be seen finding his movie feet—and even the least attractive is interesting for that.

Comedy is allied to energy and violence, and Chaplin's roles are largely unsympathetic. There is no trace of the pathos and humanity to



Between Showers.

come, and if there is too much drunkenness and physical violence and an almost complete lack of chivalry towards women, the very old and the very young, there is also a glorious spontaneity. Direction was first by Henry Lehrman and George Nichols, then by Mack Sennett with the help of Mabel Normand and Chaplin, and after five months, virtually by Chaplin alone, as all his films have been since.

### MAKING A LIVING

(*A Busted Johnny, Troubles, Doing His Best*) [1] Chaplin's first film, a flop. He appears in frock coat, toppler, high collar, monocle and walrus whiskers, but has the familiar cane. The world-famous costume was to come; here he played a sharper. The film is an oddity, pure Keystone and scarcely any Chaplin.

**16mm.** : a brief excerpt opens *Chaplin's First Films, U.S.A., 1914-1916*, a 2-reel (22 mins.) compilation available from the British Film Institute, which contains an interesting outline of the development of Chaplin's art, shown in cleverly-edited if somewhat tantalising extracts from 10 other films as well.

### BETWEEN SHOWERS

(*Charlie and the Umbrella, The Flirts, In Wrong*) [1]

Chaplin's fourth film, and the best-known of his earliest efforts. Crude comic by-play in a park centred over the ownership of an umbrella.

**Outstanding scene** : Charlie's perfect entry—and his already perfected "walk".

**Other noteworthy performances** : Chester Conklin as the inevitable cop. He was still appearing with Chaplin 26 years later, in *The Great Dictator*. Ford Sterling's jerky, exaggerated comedy as Charlie's rival. He was soon to be ousted from Keystone by Chaplin's growing popularity.

**8mm.** : 1 reel. (Some catalogues still persist in describing this as "Chaplin of twenty years ago" !); **9.5mm.** : 200ft. M reel, omitting the ducking of Sterling in the lake; **16mm.** : 1 reel (15 mins.), also sound version.

### TANGO TANGLE

(*Tango Tangles, Music Hall, Charlie's Recreation*) [1]

A typical Keystone impromptu picture, shot in a real 1914 dance-hall. Chaplin, Fatty Arbuckle

and Sterling (as the band-leader) all appear as themselves, without make-up.

**16mm.** : 1 reel (12 mins.) B.F.I.

### HIS FAVOURITE PASTIME

(*The Bonehead, Charlie is Thirsty*) [1]

One of the less interesting Keystones, as *Charlie is Thirsty*, showing encounter in bar with Arbuckle, and Charlie's growing inebriation, but lacking the hilarious mix-up after he follows a girl home.

**9.5mm.** : 200ft., M reel.

### THE STAR BOARDER

(*Landlady's Pet, The Hash-House Hero*) [1]

Charlie's flirtation with a boarding-house landlady, her husband's jealousy, and how her small boy exposes them.

**8mm.** : 1 reel, as *Landlady's Pet*; **16mm.** : 1 reel, also as *Landlady's Pet*.

### CAUGHT IN A CABARET

(*Caught in the Cabaret, The Waiter, Jazz Waiter, Faking With Society*) [2]

A good typical Keystone, the first film contemporary critics reviewed with mention of Chaplin's correct name. Cast lists were not usually screened by Keystone and Chaplin had been variously referred to as Chapman, Chatlin, Catlin, Edgar English and "the Englishman". Impersonations, custard-pies and facetiously punning titles.

**Outstanding scene** : Charlie's wooing of Mabel Normand.

**Other noteworthy performance** : first appearance of the gigantic Mack Swain with Chaplin. He later excelled in *The Gold Rush*.

**8mm.** : 2 reels, also shortened 1 reel version. **16mm.** : 2 reels, also shortened 1 reel version, also sound versions of both.

### THE FATAL MALLET

(*The Pile Driver, The Rival Suitors*) [1]

Charlie, Mack Sennett and Swain are rivals for Mabel Normand, and finally bring bricks and a mallet into the argument.

**Outstanding scene** : Charlie giving Mabel a swift kick on the posterior.

**16mm.** : 1 reel (10 mins.), as *The Rival*



The Rounders.

*Suitors*, also above scene in *Chaplin's First Films*, B.F.I., see above.

### MABEL'S BUSY DAY

(*Charlie and the Sausages, Love and Lunch, Hot Dogs*) [1]

Charlie interferes with Mabel's hot-dog stand at the motor races. She rather holds the screen, Charlie being the much-persecuted meddler, a secondary role.

16mm.: 1 reel (14 mins.) B.F.I.

### MABEL'S MARRIED LIFE

(*The Squarehead, When You're Married*) [1]

Hoping to make a he-man of her husband, Mabel installs a boxing dummy in the home.

*Outstanding scene*: Arriving home rather drunk, Charlie tries to order out the "intruder".

16mm.: above scene in *Chaplin's First Films*, B.F.I., see above.

### LAUGHING GAS

(*The Dentist, Down and Out, Tuning His Ivories, Falsetto*) [1]

A famous Keystone, with Charlie as the dentist's very menial assistant, generally upsetting the menage, insulting the dentist's wife, and taking on patients himself, notably the prettiest girl in the waiting-room.

*Outstanding scene*: Charlie holding the girl's nose with his forceps in order to kiss her.

8mm.: 1 reel; 9.5mm.: 100ft. version, as *Falsetto*, with a good deal of the best comedy, also a glimpse of the above scene in *Comedy Cocktail* (sound), a film comprising about 700ft. of *A Night in the Show*, 60ft. of *The Champion*, and very brief excerpts from *Laughing Gas* and *His Musical Career*. (The synopsis given in *Patheoscope's* catalogue is incorrect.); 16mm.: 1 reel, also sound version, also brief excerpt in *Chaplin's First Films*, B.F.I., see above.

### THE PROPERTY MAN

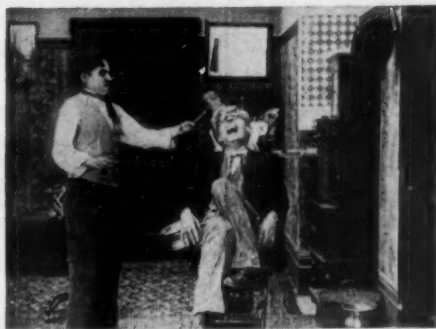
(*Getting His Goat, The Roustabout, Charlie on the Boards*) [2]

Charlie's ceaseless persecution of the aged bearded property-man; he mocks, and occasionally appears in the various music-hall turns. Ends with a hose-pipe mix-up.

*Other noteworthy performance*: several



*Making a Living.*



*Laughing Gas.*

interesting shots of Mack Sennett, without make-up, as a barracker in the audience.

9.5mm.: 1 reel, as *Charlie on the Boards*, only slightly cut, lacking; 16mm.: brief scene of Charlie's ill-treatment of the old man in *Chaplin's First Films*, B.F.I., see above.

### THE FACE ON THE BAR-ROOM FLOOR

(*Ham Artist*) [1]

A highly original Chaplin burlesque of a once-famous poem about a broken-down artist deserted by his wife; he illustrated his plight in a bar by drawing her face on the floor, and then fell across it—dead! Charlie tells his sob-story in flashbacks, and draws, not a face, but a series of noughts and crosses, ignoring a violent brawl that suddenly starts. This is perhaps the most remarkable scene in all the Keystones.

8mm.: 1 reel; 9.5mm.: 100ft. version as *Ham Artist*; 16mm.: 1 reel (10 mins.), also sound version.

### THE MASQUERADER

(*Charlie the Actor, The Female Impersonator, The Picnic, Putting One Over*) [1]

Hilarity in a movie studio, with Chaplin doing the second of his three female impersonations, this time to fool a director.

*Outstanding scene*: Charlie's efforts as a "woman" at disguising from the director the fact that he is smoking a cigarette.

9.5mm.: 60ft. version as *Charlie the Actor*, showing discovery of ruse by the director, and the mad ensuing chase. 16mm.: 1 reel.

### THE ROUNDERS

(*Oh, What a Night, Revelry, Two of a Kind*) [1]

Chaplin and Arbuckle's drunken adventures in a restaurant and, finally, in a sinking boat.

*Other noteworthy performance*: Phyllis Allen as Charlie's "battle-axe" wife.

8mm.: 1 reel, as *Oh, What a Night*; 16mm.: 1 reel (10 mins.), as *Oh, What a Night*, also sound version.

### THE NEW JANITOR

(*The New Porter, The Blundering Boob*) [1]

Charlie as a hopeless office janitor who prevents a robbery.

*Outstanding scene*: Being rewarded by the

boss with a roll of notes, Charlie carefully counts them on the side before thanking him.

16mm.: 1 reel (14 mins.), B.F.I.

### DOUGH AND DYNAMITE

(*The Cook, The Doughnut Designer*) [2]

Typical fast-moving Keystone, more elaborate than preceding Chaplins. Charlie and Chester Conklin squabble in the bakery where they work, but all is finally resolved in the familiar explosion. Chaplin's first big hit as his own director.

*Outstanding scene*: Charlie making doughnuts in the form of bracelets on his wrist.

8mm.: 2 reels, also shortened 1 reel version; 16mm.: 2 reels (30 mins.), also shortened 1 reel version, also sound versions of both.

### HIS MUSICAL CAREER

(*The Piano Movers, Musical Tramps*) [1]

Charlie and Mack Swain moving pianos, but getting slightly confused over addresses and instructions.

9.5mm.: a glimpse of the pair with the piano on their donkey-cart in *Comedy Cocktail* (sound), see above.

### HIS TRYSTING PLACE

(*His Trysting Places, Family House*) [2]

Charlie as the hen-pecked husband with a small, much misused baby, and a delightfully shrewish Mabel Normand as his wife. General mix-up with Mack Swain over a love-note, introducing some good comedy bits.

*Outstanding scenes*: Charlie with the baby; Mabel breaking her ironing-board over his head in exasperation.

*Other noteworthy performances*: first-rate support from Mabel Normand, Mack Swain and Phyllis Allen.

8mm.: 2 reels, also 1 reel shortened version; 16mm.: 2 reels (23 mins.), also 1 reel shortened version, also sound versions of both. Scene with baby also in *Chaplin's First Films*, B.F.I., see above.

### TILLIE'S PUNCTURED ROMANCE

(*For the Love of Tillie, Marie's Millions*) [6]

Chaplin's only full-length (6 reel) Keystone, shot in 14 weeks. A starring vehicle for Marie Dressler, after her stage success in the musical comedy *Tillie's Nightmare*. Many stage trimmings remain in the film, even the curtain. Although Chaplin had only a secondary role with Mabel Normand, it made his name more widely known than any previous film. As it was released just before *The Birth of a Nation*, it can be said to be the oldest feature picture still commercially alive, but has been hopelessly mutilated since 1914 by cutting and dubbed-in music and sound effects.

16mm.: 5 reels (40 mins) sound. Several well-chosen excerpts also in *Chaplin's First Films*, B.F.I. (see above), including scene of three principals before theatre curtain, and hectic fun with the Keystone cops.



Carmen.

### HIS PREHISTORIC PAST

(*A Dream*) [2]

The last of the Chaplin Keystones, with Charlie as Weakchin, a stone-age man in tiger-skin and bowler.

16mm.: Brief scene with Mack Swain (as King Low-Brow) and the prehistoric (but most attractive) maidens in *Chaplin's First Films*, B.F.I., see above.

### Essanay Films (1915)

Chaplin joined the Essanay Company in January 1915, at about ten times his Keystone salary. His films for them were transitional efforts, with the slapstick of the first year's work toned down, but lacking the maturity that was to follow. They are mostly well worked out and were shot with more care and less improvisation.

The comic gags were improved upon, but the typical Chaplin ingredients of irony, satire and surprise twists began to appear, and the pathos of the tramp character occasionally mingled with the comedy. There were 14 Chaplin Essanays, all written and directed by the actor himself.

### HIS NEW JOB

(*Charlie's New Job*) [2]

The first Essanay, and the first Chaplin film to be photographed by Rollie Totheroh, who is still with him. Charlie is a property-man in the



A Woman.

"Lockstone" studio, which gives abundant opportunities for satirical comment on the Keystone people. Some glorious comedy during a rehearsal for a costume piece.

**Other noteworthy performances:** first appearance with Chaplin of Ben Turpin, his rival, and Leo White (actor and receptionist). Gloria Swanson played a studio extra.

**8mm.**: 2 reels; **16mm.**: 2 reels (30 mins.), also 2-reel sound version with commentary by Tommy Handley.

## A NIGHT OUT

(*Charlie's Night Out*) [2]

More drunken adventures, with Charlie and Ben Turpin hounded by the giant Bud Jamison in a more elaborate version of *The Rounders*. Many amusing situations, notably a whole series of comic transpositions, with Chaplin trying to polish his shoes with toothpaste and putting his cane to bed.

**Other noteworthy performance:** First appearance opposite Chaplin, in a small part, of Edna Purviance, his leading lady until 1923.

**8mm.**: 2 reels; **16mm.**: 2 reels (30 mins.), also 2-reel sound version with commentary by Tommy Handley.

## THE CHAMPION

(*Champion Charlie, Charlie the Champ(ion)*) [2]

One of the most famous Chaplin comedies, a perfect blend of subtlety, balletic action and comic invention. Based on a little-known Keystone, *The Knockout*, it gave abundant scope for the use of most of Chaplin's gifts, not least that of pantomimic ballet.

**Outstanding scenes** include Charlie feeding his dog at the beginning, and later bidding it a mock farewell; slipping the horseshoe into his glove; showing off to Edna; acrobatics in the training gym; the championship fight.

**Other noteworthy performance:** "Broncho Billy" Anderson, who had been in films since 1903 (*The Great Train Robbery*) and was a founder of the Essanay Co., played the heavy-smoking spectator.

**8mm.**: 2 reels; **9.5mm.**: several brief extracts, including a few moments of the big fight, appear in *Comedy Cocktail* (sound), see above; **16mm.**: 2 reels (30 mins.). The most complete version, with interesting introductory notes, is available from the B.F.I. Also a much-cut 1 reel version, in both silent and sound, and a 2-reel sound version with commentary by Tommy Handley. Several episodes also appear in *Chaplin's First Films*, B.F.I., see above.

## IN THE PARK [1]

A lesser-known Essanay of some charm, with Charlie getting the worst of it from rivals in love and the cops—until he lands everyone in a lake obligingly at hand.

**Outstanding scene:** Charlie "lifts" with his cane a stolen wallet from a tramp's pocket as that character picks Charlie's pocket of sausages.

**8mm.**: 1 reel.

## THE JITNEY ELOPEMENT

(*Charlie's Elopement, The Elopement*) [2]

To most of the present generation an explanation is needed that a Jitney is an old model T Ford car, then the butt of much humour. By means of a comic impersonation, Charlie aids Edna's escape from her fiancé, Count de Ha Ha, leading to a wild chase of the couple in their Jitney by Edna's father, the Count and the cops, who all end up in the sea.

**Outstanding scenes:** Charlie's table manners; his novel method of starting his car; his sudden backing of the Jitney, sending the pursuers over the pier edge.

**8mm.**: 2 reels; **16mm.**: 2 reels (30 mins.), also 2-reel sound version with commentary by Tommy Handley.

## THE TRAMP

(*Charlie the Tramp, On the Farm*) [2]

The first acknowledged Chaplin classic, in which he introduced a strong note of pathos and his first tenderness towards women. There is also the dandyish fastidiousness of his tramp character, and the power to make inanimate objects like eggs, pitch-forks and sacks, spring to life at his hands. This film contains the essential Chaplin, complete with the sorrowful but always buoyantly optimistic walk down the road towards the horizon at the end.

Unfortunately, most of the versions now available have irreparable cuts, particularly the scene where the robbers shoot Charlie, who falls off the fence. Without that scene, he appears merely to fall off the fence, whereas it is his injury that enables him to stay at the farm.

**8mm.**: 2 reels, also a much-pruned 1-reel version, and a 1-reel version of the scenes on the farm, as *On The Farm*. **16mm.**: 2 reels (30 mins.), also a 1-reel version, a 1-reel (10 mins.) sound version, and a 2-reel sound version with commentary by Tommy Handley. Interesting excerpts also appear in *Chaplin's First Films*, B.F.I., see above.

## WORK

(*Charlie at Work, The Paperhanger, The Decorator*) [2]

A riotous Essanay 2-reeler displaying much first-rate pantomime, particularly in the scenes showing Charlie's efforts to decorate the various rooms.

**Outstanding scenes:** Charlie making the nude statuette dance with a lamp-shade for a skirt; his wooing of Edna, the maid; the classic final scene, which reappeared in *Triple Trouble*.

**8mm.**: 2 reels; **9.5mm.**: 2 reels, with some of the more bawdy incidents slightly pruned; **16mm.**: 2 reels (30 mins.), also a 2-reel sound version.

## A WOMAN

(*The Perfect Lady, Charlie the Perfect Lady*) [2]

The last of Chaplin's three female impersonations, designed to admit him to Edna's house after he has been thrown out by her father, to whom he later makes coy advances. But he encounters difficulty with feminine clothes and his ruse is soon discovered.

**8mm.** : 2 reels ; **9.5mm.** : 2-reel, slightly cut version ; **16mm.** : 2 reels (30 mins.), also 2-reel (20 mins.) sound version.

#### THE BANK

(*In the Bank, Charlie at the Bank, Charlie in the Bank, At the Bank, Charlie, Detective*) [2]

Probably the most manhandled of all the early Chaplins, often cut and edited beyond recognition. In its original version it was a perfect story, with strong undertones of pathos, but so much has been pruned, notably some of the cashier's part, that the real significance is often missed. Furthermore, the film does *not* end with Charlie's awakening from his dream irised in : he gets up, only to see Edna and the cashier embracing in real life. He kicks away the flowers with his inimitable backflip, and waddles off to the vaults once more—a scene of great pathos.

*Outstanding scenes* : his opening of the bank vault, only to bring out his hat, mop and pail ; his change of expression as he watches his flowers being discovered, then dropped into the waste-paper basket ; the whole dream sequence.

*Other noteworthy performance* : beautiful playing by Billy Armstrong as the other janitor.

**8mm.** : 2 reels ; **9.5mm.** : 2-reel, heavily-cut version, as, inexplicably, *Charlie, Detective* ; **16mm.** : 2 reels, also 1-reel (10 mins.) version, and 2-reel (20 mins.) and 1-reel (10 mins.) sound versions. All the longer versions are incomplete, and brief duped extracts, mostly of the play with vault and mops, appear in miscellany shorts in all three gauges. The full finale appears on 16mm. in *Chaplin's First Films*, B.F.I., see above.

#### SHANGHAIED

(*Charlie Shanghaied*) [2]

An Essanay of perhaps less appeal than most,

with Chaplin on board ship, in the hold—and in the water. At times the humour is strained, but there are moments of brilliance.

*Outstanding scenes* : Charlie "shanghaing" the captain ; his mimed directions to the crane-hand on deck ; his antics in the galley, especially the hornpipe with the hambone.

*Other noteworthy performance* : the be-whiskered father played by Wesley Ruggles.

**8mm.** : 2 reels ; **9.5mm.** : 2 reels, with cuts in the galley scenes ; **16mm.** : 2 reels, also 1-reel version ; also 2-reel (20 mins.) sound version.

#### A NIGHT IN THE SHOW

(*The Duet, Charlie at the Theatre, Pies and Hosepipes, The Snake (Charmer), A Night at the Show, Charlie at the Show*) [2]

A brilliant piece of comedy burlesque, stemming from Chaplin's famous music-hall sketch, *A Night in an English Music-Hall*, by way of *The Property Man*. For the first time he plays a dual role : Mr. Pest, a sneering, alcoholic toff in evening clothes and without make-up, who annoys everyone downstairs in the theatre, and Mr. Rowdy, a Cockney ragamuffin in the balcony. There are delightful skits on the stock turns, ending with the dramatic fire-eater, which gives the signal to Rowdy to turn the theatre hose upon the stage, upon the audience, and upon Pest himself.

*Note* : the fat boy with the tarts is not Fatty Arbuckle, as so many catalogues claim, but Dee Lampton.

**8mm.** : 2 reels ; **9.5mm.** : this film forms the bulk of *Comedy Cocktail* (sound), 2 reels in all (see above) ; **16mm.** : 2 reels, also a 2-reel (20 mins.) sound version. In addition, brief excerpts are available as follows : as *Charlie at the Theatre*, Mr Pest annoying the orchestra and the stalls audience, **8mm.** (50ft.) ; **9.5mm.**



The Jitney Elopement.

(60ft.), **16mm.** (100ft.); as *Pies and Hosepipes*, cross-cut episodes of both Pest and Rowdy reacting to the male duettists, ending with the drenching, **8mm.** (50ft.); **9.5mm.** (60ft.); as *The Duet*, the two singers and Charlie's method of silencing them, **9.5mm.** (60ft.), and as *The Snake Charmer*, with Charlie and the Oriental snakes, **9.5mm.** (60ft.).

## CARMEN

(*Burlesque on Carmen*) [4]

An unusual Chaplin, with some straight playing in it. Not so much a burlesque on the famous opera, as on the Cecil De Mille film version starring Geraldine Farrar and Wallace Reid, and also the Fox version starring Theda Bara, both released in 1915. There is a good deal of first-rate Chaplin in this film, but it was not



*The Champion.*

edited by him, being released by Essanay after he had left the firm, so that an intended 2-reeler was padded out with repetition, discarded material and new scenes with Turpin into a somewhat confused 4-reeler.

*Outstanding scenes:* Charlie growing bored in the middle of his sword-duel; the soldiers and the smugglers rushing round the courtyard with the detached door between them; Charlie's almost straight playing of the final scene with its plea to the girl, and the comic final close-up.

**8mm.** : 3 reels; **16mm.** : 3 reels.

## POLICE

(*Charlie in the Police, In the Police.*

*The Burglar*) [2]

Another film, full of satirical comment upon society, which was tampered with after Chaplin left Essanay. It describes his release from prison, an unfortunate experience with a reformer who steals a drunkard's watch after telling Charlie to go straight, and his adventures as a burglar's assistant, when he is rescued from the police by Edna. Some of the material originally shot for this film was used to pad out *Triple Trouble*.

**8mm.** : 2 reels, and a 1-reel version as *In the Police*. **16mm.** : 2 reels, both silent and sound versions.

## TRIPLE TROUBLE [2]

An artificial compilation made by Essanay after Chaplin had left them, composed of bits of discarded footage from other films, and parts of *Police*, *Work* and a film Chaplin started but never completed, to be called *Life*, which had all the makings of a masterpiece. Trick work, clever cutting and the use of doubles enabled this to be passed off as a "new Chaplin", but the World War I plot with its melodrama of German spies is of less interest today than the fragments from *Life*, especially the remarkable scenes in the doss-house halfway through. Leo White directed the 1918 additions.

**8mm.** : 2 reels; **16mm.** : 2 reels (30 mins.), also 2-reel sound version with commentary by Tommy Handley.

## Mutual Films (1916-1917)

When Chaplin left Essanay he joined the new Mutual Company at the then incredible salary of \$10,000 a week, plus \$150,000 bonus, to make 12 films in a year. In actual fact, he took 18 months to complete the dozen, owing to the extra care taken in their production. Here, at last, was the flowering of his art. Of the twelve, seven at least are accepted classics, but all have distinction, style, definite plots, and less crude slapstick than hitherto. There is more sureness in both direction and playing, too, and the sets are vastly improved.

## THE FLOORWALKER [2]

Satirical comedy in a departmental store, centred on the escalator. More slapstick than the later *Mutuals*, with several clever gags.

*Outstanding scenes:* Charlie and the thief, identical in appearance, imagine they are each looking into a mirror; Charlie's ballet-struggle with the manager.

*Other noteworthy performance:* the other floorwalker played by Lloyd Bacon, whose latest film job was directing Jane Russell in *The French Line*. He appeared many times with Chaplin, 1915-16.

**8mm.** : 2 reels; **16mm.** : 2 reels.

## THE FIREMAN

(*A Gallant Fireman*) [2]

The least remarkable of the *Mutual* series, with little invention and much slapstick. As an inefficient fireman, Chaplin is out of character, but the film still retains its popularity.

**8mm.** : 2 reels; **9.5mm.** : 1 reel version, as *A Gallant Fireman*, preserving story continuity; **16mm.** : 2 reels (20 mins.), reduced version.

## THE VAGABOND

(*Gipsy Life*) [2]

Chaplin came into his own again with the third *Mutual*, much of it straight drama. The tramp who rescues a girl from the bullying gipsy chief is the pure Chaplin character, although the happy ending is out of key; it superseded a different ending Chaplin originally intended, also out of deference to public taste.

*Outstanding scenes:* Charlie's violin-playing

for the girl; his happy preparation of meals *al fresco*; his tragic pose when the girl is driven away.

**Other noteworthy performance:** Leo White's vivid playing of the bent old gipsy hag; he also played the old Jew at the beginning.

**8mm.:** 2 reels; **9.5mm.:** 1 reel version, as *Gipsy Life*, omitting the prologue and some of the scenes with the gipsies, but including many of the best bits; **16mm.:** 2 reels (30 mins.).

#### ONE A.M. [2]

An experimental film of great interest, Chaplin appearing solo for two reels, apart from a glimpse of a taxi-driver at the beginning. Some of his acrobatics in the weird house are a little repetitious, but the film is full of comic invention, and invests inanimate objects with diabolical life. In this field, and as a study in simulated drunkenness, it has no equal. Basically, it concerns the efforts of a tipsy reveller to get home and into bed, but Chaplin invests it with fantastic comedy which brings it out of the simple realm of slapstick.

**8mm.:** 1 reel version; **16mm.:** 1 reel (15 mins.) version, all much reduced.

#### THE COUNT [2]

An exceedingly fast comedy, with many extremely amusing passages. By chance, Charlie and his gigantic tailor boss (or ex-boss) find themselves at a party, and join forces in the impersonation of a count. Everything ends in a chase.

**Outstanding scenes:** Charlie's head being mistaken for a painting; the frolics at table, especially with the tailor's spaghetti, and his dancing with Edna.

**8mm.:** 2 reels; **9.5mm.:** well-edited 1 reel version, omitting scenes at the tailor's; **16 mm.:** 1 reel (15 mins.) version, similarly reduced.

#### THE PAWNSHOP

(Shop) [2]

A real masterpiece with an amazing wealth of comic invention and physical dexterity. The plot is simple, turning on the rivalry of the two pawnshop employees, Charlie and John Rand, over the beautiful pawnbroker's daughter, Edna.



His New Job.



Easy Street.

It is enlivened by several encounters with strange customers, and finally resolved by Charlie foiling a robbery.

**Outstanding scenes:** acrobatics with the step-ladder; Charlie's pleading with the boss after being fired; the antics with pastry in the kitchen; the tight-rope walk on the rope on the floor; the famous scene with the alarm-clock.

**8mm.:** 2 reels; **9.5mm.:** heavily cut and rather ill-chosen 1-reel version as *Shop*, with the alarm-clock scene missing and a sub-title interrupting the ballet-like finale; **16mm.:** 2 reels (30 mins.).

#### BEHIND THE SCREEN [2]

Another movie studio comedy which, for some reason, is the least-known of the Mutuals. There are moments of sheer slapstick, but more moments of burlesque on slapstick; but in the end violence and knockabout prevail.

**Outstanding scene:** Charlie combing, massaging and hot-towelling a bear rug.

**16mm.:** 2 reels.

#### THE RINK

(Rolling Around, Waiter I) [2]

One of the funniest of the series, a swift-moving comedy of roller-skating and rival amours acted with brilliance by Chaplin and great enthusiasm by the cast. The agility and comedy deteriorate at the end, with Charlie heading the over-worn chase, and finding escape behind a car which tows him to safety on his skates.

**Outstanding scenes:** Charlie mixing a cocktail; his dashing entrance to the gala evening; his efforts at balancing on skates.

**Other noteworthy performance:** a well-observed female impersonation by Henry Bergman, as Mrs. Stout.

**8mm.:** 2 reels; **9.5mm.:** 1 reel of the major episodes at the rink, with the chase finale, as *Rolling Around*, and carefully selected 1-reel version of the bits of Charlie as a waiter, including the first scene mentioned above, as *Waiter I*; **16mm.:** 2 reels (30 mins.).

#### EASY STREET [2]

Until *Shoulder Arms*, probably Chaplin's best-known film, and one of the best conceived and

executed. It has a clever story with subtle social comment, full of original action that sticks in the memory. Charlie as a policeman is, of course, a super-policeman, but the significance of the mission scenes, and especially the ending, should not be missed. Chaplin's own closing title, "Love Backed by Force; Forgiveness Sweet, Bring Hope and Peace, to Easy Street," is all too often omitted from current versions.

**Outstanding scenes:** Charlie's dejection in the mission, and his return of the stolen collection-box; his gassing of the bully; his unusual method of feeding the slum children.

**Other noteworthy performance:** a bravura performance as the bully by the giant Eric Campbell, who appeared in all the Mutuals. He was to die less than a year later in a motor accident.

**8mm.:** 2 reels; **9.5mm.:** not unduly disconnected 1-reel version, with most of the best scenes; **16mm.:** 2 reels (30 mins.).

## THE CURE

(*The Water Cure*) [2]

One of the funniest of the series, but not the best, since Charlie as the straw-hatted alcoholic at the hydro is out of character, and out of place, for he is too nimble to be among the gouty cripples. There is a good deal of balletic action, and not too much slapstick. But there are too many freaks in this film for the warmly human Charlie to be really at home in it.

**Outstanding scenes:** The muscle-feeling episode; the scene with the masseur (Henry Bergman); the fantastic ballet (shot in fast-motion) after all the other patients have sampled the whisky-fortified waters.

**8mm.:** 2 reels; **9.5mm.:** amusing, well-edited 1-reel version, as *The Water Cure*; **16mm.:** 2 reels (30 mins.).

## THE IMMIGRANT

(*The Refugee, The New World*) [2]

This film has a strong claim to being the best of this series. A harsh story of pathos and tragedy, it is nevertheless leavened with delicious humour. It is a satisfying film, even though it falls a little unnaturally into two separate halves. Here is the real down-trodden tramp in the fullness of that character. The second part is woven almost entirely around the elusive coin, and has been described as the

*The Immigrant.*



longest comedy variation on a single theme ever attempted on the screen.

**Outstanding scenes:** Charlie, supposedly seasick, hauling in his giant fish; his ironic glance at the Statue of Liberty as the immigrants are roped in like cattle; the whole of the restaurant scene.

**9.5mm.:** somewhat cut about 1-reel version with greatly reduced second half, as *The New World*; **16mm.:** 2 reels (30 mins.).

## THE ADVENTURER

(*Adventure, The Adventure, The Man Hunt, Freedom for Ever*) [2]

Shot largely at Santa Monica, this film is mostly slapstick and pantomime, with little or no pathos. Chaplin as the escaped convict is funny, but not touching, though his antics add up to a very amusing film.

**Outstanding scenes:** Charlie's "double-take" on first confronting the prison guard; his fast-motion ascent of the cliff; his reminders of prison in the bedroom, and when the champagne is uncorked; his imitation of a lamp-standard.

**Other noteworthy performance:** several glimpses of Kono, Chaplin's one-time Japanese chauffeur, in his real-life role.

**8mm.:** 2 reels, also a 1-reel version; **9.5mm.:** 1-reel version, preserving story continuity, as *Freedom for Ever*; **16mm.:** 2 reels (24 mins.).

## First National Films (1918-1922)

Turning down a tempting salary offer from Mutual, Chaplin signed his famous million-dollar contract with First National for eight longer films within 18 months. This gave him complete artistic freedom, and he was to be his own producer, bearing costs from his fees. Early in 1918 he built his own studio in Hollywood, now sold, where all his films up to *Limelight* were produced. From now on he turned out outstanding films with astounding regularity. Only one is now available on sub-standard. (*Shoulder Arms* has recently been withdrawn from circulation).

## A DOG'S LIFE [3]

His first undisputed masterpiece, this is a film of blended comedy and pathos, largely autobiographical in its overtones, and quite unlike anything seen before. The comedy is subtler than ever, and the poignancy increased by straight playing. The pathetically amusing adventures of the down-and-out tramp, ending surprisingly enough in domestic felicity, established the character Chaplin had created as a screen immortal.

**Outstanding scenes:** Charlie's rescue of Scraps from the dogfight; the dog hidden in Charlie's pants in the cafe; the clever pantomime with the two crooks and the wallet.

**Other noteworthy performance:** first appearance in a Chaplin film of his half-brother, Sid, as the food-stall proprietor.

**8mm.:** 3 reels; **16mm.:** 2-reel version.



The Bank.

### A Note on Sub-Titles

The best of the Chaplin films rarely needed any sub-titles at all. The original titles, largely written by the comedian himself, were succinct and witty, and were inserted sparingly. Only occasionally did their standard lapse into overdone facetiousness or punning, as in *Caught in a Cabaret*, or in the titles usually seen with *Dough and Dynamite*, which were written by Sid Chaplin for a re-issue of that film.

Since then, however, all the comedies have been overloaded with trite, facetious and often unnecessary titles, sometimes merely to pad out their running time. Many completely spoil sequences by interrupting them with printed

nonsense. Also, although "Charlie" remains unchanged throughout, "Edna" and the other characters are given supposedly amusing names, like Miss Ruby, Mr. Solomoni, Bill Bashem, Nora Nettlerash, Captain Kidder and the like, which add nothing to the comedy.

The 9.5mm. Essanays have a particularly irritating set of titles, but the trouble is fairly general, and many of the existing titles in all gauges could be pruned with no loss to the films. But perhaps they are not so bad as the sound versions with their jocular commentaries.

Such, then, is the range available to sub-standard users. There are many delights and a few unfortunate gaps. It would be interesting to see some full, 2-reel versions of the best Mutuals on 9.5mm. and one or two of the almost forgotten Keystones, like *Kid Auto Races at Venice*, *Cruel, Cruel Love*, *Mabel at the Wheel* and *Gentlemen of Nerve*, together with the Essanay *By the Sea* on any gauge. And might not 16mm. now be allowed to have some of the other First Nationals, especially *Sunnyside*, *The Pilgrim*, *Pay Day* and *The Kid*? The rights of his films from First National onwards are still controlled by Chaplin.

Although all the old films detailed above have been cut, re-edited, adapted, reduced, re-issued, burdened with idiotic titles or commentaries, mauled and generally manhandled time and again, the essential and unique comic genius of Charlie Chaplin shines through them all. That is something for which substandard users must always be grateful.

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## 9.5mm. Makes Itself Heard

By CENTRE SPROCKET

**A** recent public demonstration gave me an opportunity of assessing the performance of the new Pathescope Marignan projector. Selling at only £190, this projector costs some £100 less than other magnetic stripe projectors available in this country. This is the more remarkable because the Marignan has to carry import duty, whereas its competitors are mostly built in the U.K. I was particularly interested, therefore, to find what Pathescope had to offer at such an attractive price.

Not surprisingly, the simple answer is "less". Indeed, the Marignan has clearly been designed down to a price. As far as I am concerned, this is not a bad thing at all, for although I *might* be in the market for a projector at £190, I am not likely to consider seriously something costing over £300.

The Marignan has been built to do a particular job—handle 9.5mm. stripe at 16 f.p.s. There are no concessions to other requirements. It will *not* reproduce optical sound tracks, it will not even run at 24 f.p.s. for the projection of silent prints of Disney cartoons.

### No Frills

Many of the frills and refinements found on more expensive projectors are absent on the Marignan. There is no clutch, no reverse drive, not even a power rewind of the film. But then if you buy an economy car, do you expect auto-gears and radio thrown in? The fact is that the Pathescope projector records and reproduces

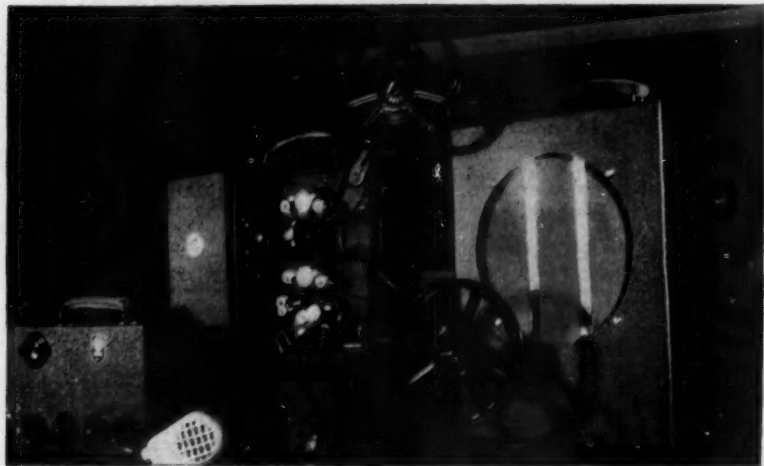
sound with conspicuous success. More than that, it has provision for mixing speech and music, so that with care and patience, there is no reason why your results should not in every way equal those produced by the most ambitious equipment.

In one respect, indeed, Pathescope are ahead of other manufacturers. A magnetic stripe projector should operate quietly so that its own noise is not recorded and reproduced with interest on playback. On this score, full marks must go to the Marignan, for its virtual silence is almost uncanny. Despite the absence of a blimp, it sounds more like a camera than a projector.

### Separate Amplifier

In appearance, it strongly resembles the Pax. Many parts of the one machine are, in fact, used in the other—a policy of standardisation which no doubt contributes to a reduction in manufacturing costs. The amplifier of the magnetic stripe projector is housed as a separate unit, however, possibly to ensure freedom from vibration.

A "magic eye" type of recording level indicator is provided, coupled to the record/playback switch so that it serves also as a warning light when the switch is set to "Record". *Green for Danger*, in fact! Separate inputs and volume controls are provided for gramophone pick-up and microphone, and there is a tone control which affects both.



The new Pathescope Marignan sound stripe projector, which Centre Sprocket discusses above. The amplifier is housed as a separate unit.

The loudspeaker can be cut out during recording or, alternatively, it may be left on to act as a monitor. I was rather surprised to learn that this is possible even when the microphone is in use, provided the room is reasonably "dead". A small reverberant room would no doubt lead to the usual microphone howl.

Although the requirements are much the same, mechanical arrangements for passing the film smoothly over the sound head are quite different in the Marignan from those in the Pax. The chute, which is a feature of the Pax, has been omitted. Instead, film leaving the gate forms a slack loop and then passes between two rollers, one pressing on the other. Thereafter it passes over the magnetic record/playback head, round a roller attached to a heavy flywheel and so up to the take-up sprocket.

There is, you will observe, no jockey roller to maintain a uniform tension on the flywheel. Despite this omission, I was unable to detect any serious wow or sprocket flutter in the sound reproduction. There is always the possibility, however, that shrunken or badly perforated films may give trouble. The jockey roller is customary on a sound projector and it is not there just for fun.

#### Changing Gear with Five Film Speeds

Like me, you have probably been following with interest H. A. Postlethwaite's "Letter to Christopher". For the most part, he and I see eye to eye. In the October issue, however, he claims that three out of four cine users think in terms of Weston speed ratings. I wonder if this is equally true in 9.5mm. If it is, then I must be the odd man out of four!

I have used Scheiner ratings for so long now, that I am not likely to change in a hurry to a system as different as the Weston scale. In fact, I have worked out mnemonics to facilitate conversion from other systems to Scheiner.

D.I.N. ratings, you will remember are expressed always in tenths. VF Pan, for example, is rated as 22°/10 D.I.N. Mnemonic No. 1: If you add the 10 on to the other part of the D.I.N. rating, you get the Scheiner rating. So VF Pan is 22°/10 D.I.N. or 22° + 10° = 32° Scheiner.

B.S.I. stands for British Standards Institution. But if you take "B", "S" and "I" to represent "British", "Scheiner" and "I", you have only to add three horizontal lines to get *Mnemonic No. 2*: British = Scheiner — 1. Thus 31° B.S.I. = 32° Scheiner.

Weston, B.S. Arithmetic and A.S.A. Arithmetic systems are similar in as much as the rating doubles when the speed doubles. The

What pleased me particularly about the demonstration was the choice of material. Anybody can put over a good show with an unspliced print of a carefully edited library film. But the Marignan was projecting a very loosely edited collection of shots taken on a visit to the London Zoo. They were in Kodachrome—extremely good Kodachrome, too!—but they were typical amateur material, even down to the retention of "claw-slot flashes" three or four frames from the end of many shots!

Projected in silence, this material might appear somewhat meandering. With the addition of music and commentary, however, it presented a pleasantly unified effect and demonstrated most convincingly the value of sound to the amateur. Music was reproduced quite acceptably and speech was clear, though suffering a little from that unnatural quality we associate with the telephone.

Each of the many splices produced a dull "plop" as it passed the sound head, but the majority of the audience seemed prepared to overlook this shortcoming. I, for one, left convinced that the Marignan does all it sets out to do, namely, offer simple sound at a reasonable price.

B.S. and A.S.A. ratings are the same; the Weston rating is apparently one-third of a stop slower. As this is the Christmas issue, you should have little difficulty in remembering the magic number 25 at which the B.S. and A.S.A. Arithmetic ratings are the same as the B.S. and A.S.A. Logarithmic ratings, i.e., B.S. Arith. 25 corresponds to 25° B.S.I. Log. scale. Starting from this point, it is easy to deduce that, for example, B.S. Arith. 100 is 4 times the speed of B.S. Arith. 25. In other words, it is 2 stops faster. You know that the speed rating of any Logarithmic system increases by 3° every time the speed increases by one stop. B.S. Arith. 100 is therefore two stops faster than the 25° B.S.I. and adding on the necessary 6° we find the equivalent speed is 31° B.S.I.

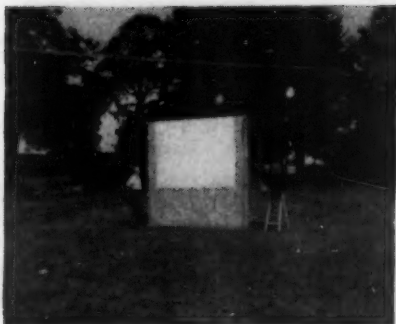
By now perhaps your mental processes are beginning to creak, and it looks like being a long way round from Weston to Scheiner! If you have followed all this so far, however, you will have noticed that speed ratings jump by one-third of a stop (i.e., 1° Scheiner) at two points. There is a jump going from Scheiner to B.S.I. Log. Scale, and there is another going from B.S. Arith. to Weston. In consequence, the magic 25 on the Weston Scale corresponds to 27° Scheiner. So my last mnemonic is simply this: "S" for "Scheiner", "S" for "Seven". But you can see why I consider Arithmetic scales a nuisance!

Scheiner	...	...	32°	31°	30°	29°	28°	27°	26°
D.I.N.	...	...	22°/10	21°/10	20°/10	19°/10	18°/10	17°/10	16°/10
B.S.I. and A.S.A.									
Logarithmic	...	...	31°	30°	29°	28°	27°	26°	25°
B.S.I. and A.S.A.									
Arithmetic	...	...	100	80	64	50	40	32	25
Weston	...	...	80	64	50	40	32	25	20

# Open Air Show



Mr. Billson with the Ampro Stylist. The throw from the projector on to the 100"x80" screen was 60ft.



What about organising an open air film show next year? With memories of the late lamented "summer" still sharp, perhaps you laugh sardonically and give the fire a vicious poke. But even during last August it was possible to give one out of doors evening show. Mr. Geoffrey Billson, of East Farn-don, Northants., had the good fortune to pick on just that evening. It was a Tuesday, you may remember.

When first Mr. Billson hit on this idea for aiding village funds, his fellow committee men were not—understandably enough—very enthusiastic, but blandishment did its delicate work, and they were as soon as keen on the scheme as he was. Mr. Billson is the fortunate owner of a large garden which, once the idea is explained to you, you will realise quite obviously demands to be used as an auditorium. There was a spacious lawn for the screen and a strip of tarmac for the chairs and forms.

That screen was a marvel of agricultural ingenuity: four 10ft. x 6ft. lengths of four by two bolted together to form a frame, a specially made hessian sheet stretched over it and made taut over eyeleted slots. Pinned along the top piece, an army blanket, and on top of that a 100in. x 80in. bed sheet.

Guy ropes held the frame firmly and a large clothes prop performed a similar function.

Not a perfect screen surface by normal cine standards? No, but it did the job well. The weather made it impracticable to hazard a borrowed beaded screen; but the village hall was kept in readiness, too, just in case . . .

The screen was erected 60ft. from the projection "box"—a room in the house which also housed the public address microphone and amplifier, loaned by a committee member. The large loudspeaker was placed behind the screen, a position regarded doubtfully by Mr. Billson at first, but which proved to be justified in the event.

## Transformation

Fairy lights twinkled round the garden, a spot transformed the trees into a romantic stage setting and three spots were directed on to the house—astute showmanship, this, for the lights advertised the show for miles around. Two coloured spots controlled by a dimmer from the projection room held the eye while reels were changed, and the ear was beguiled by soft music.

The show began at 9 p.m. "I used my Ampro Stylist", Mr. Billson tells us, "and con-

sidering that it was never intended for a show of this kind, it gave a surprisingly good performance. We had a few anxious moments at the beginning, when the picture was very poor, but the quality improved as daylight faded and by 10.30 p.m. it was almost as good as that of normal cinema standards. I used a Dallmeyer Maxlite lens which, under fairer conditions, gives a beautiful picture with the 750 watt lamp".

## Minor Mishap

Sound was adequate, but lack of a monitor speaker made it necessary for the projectionist to nip outside every now and again to check on quality and volume. The fact that a lamp and a fuse blew was not to be put down to the unusual conditions, and apart from this mishap, everything went very smoothly. The audience were clearly enchanted and even when the show had finished—at midnight—were reluctant to leave. There was dancing to follow and a good time was most positively had by all.

Presentations of this kind must necessarily be a co-operative venture if full success is to be achieved. Billson pays tribute to the assistance given by Reginald Coleman of the Leicester and Leicestershire Cine Society and from the local electrician, Norman Ward, who loaned the lights and other equipment. Yes, the village will remember its open air show, but if memory needs to be jogged, there is half a column in the local paper to be read and re-read.

# IDEAS

exchanged here

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," 46-47 Chancery Lane, London, W.C.2.

## BETTER SPLICING

Sir,—For about three years now I have amused myself, and sometimes my friends, by exposing and showing 8mm. film, during which time I have been a constant reader of *A.C.W.* from which I have picked up countless tips and wrinkles. In return I feel that I should pass on an idea which may help readers to achieve perfect splices every time on both 8 and 16mm. film. I can't speak for 9.5mm. as I have not tried it.

Soon after I took up our hobby I bought an ex-W.D. Premier splicer which I have always used. I found, however, that with the scraper supplied it is possible to so scrape away the film base as to weaken the splice. For the expenditure of a shilling or so this can be altered. If the scraper, which is a bit of a file, is removed from

preventing the shield touching the film.

No doubt readers will find means of adapting this idea to other types of splicer, and I think you will agree that the samples enclosed have suffered nothing in the scraping operation from my splicer.

Best of good wishes to *A.C.W.*  
WOODFORD, CHES.

J. SIMPSON.

Thank you! Our correspondent's suggestion for placing a shaped steel shim either side of the film to carry the scraper plate, thereby preventing excessive scraping of the film base, certainly has the merits of simplicity and effectiveness. The same objective is reached in other splicers by mounting the scraper on a bar with rollers limiting its vertical movement.

It might, of course, be argued that refinements of this kind are only really necessary to the rather ham-handed user of equipment and that he is just the sort of chap who would never dream of bothering to fit them to his apparatus. But that does not invalidate the genuine value of this particular idea.

## GADGET FOR PAT

Sir,—I was very interested in the description of a tin plate viewfinder for the Pat cine camera (Oct.); it is simpler and neater than the viewfinder I made and fitted to my camera. Here is another gadget that may be of interest to other Pat users.

The aperture strip on the Pat is all right up to a point, but with only two stops exposure tends to be rather erratic, despite compensated processing. To even out the exposure I made a new strip of brass and drilled it to give five stops—nominally  $f/4$ ,  $f/5.6$ ,  $f/8$ ,  $f/11$  and  $f/16$ —using  $3/16$ in.,  $1/8$ in.,  $3/32$ in.,  $1/16$ in. and  $3/64$ in. respectively. The brass strip was cut to size, marked out and centre-punched and each end bent at right angles before being drilled. The finished strip may be blackened by chemical or other means before fitting in place of the two-aperture strip.

The small screw that holds the front of the lens mount is very delicate, so extreme care is necessary in removing and replacing it. Buy a small screwdriver for this job—a hair grip or the point of a penknife will not do! The making of this strip is simple enough, though it must be very accurately marked and drilled.

During test exposures the correct stop was selected and retained in position by means of an elastic band, and the resulting exposures were a vast improvement on those taken with the aperture strip as supplied, but this would not be a suitable method for ordinary use. I think a strip of metal bent to a circle could be made to hold the strip at the required stop, but at the moment I have not tried it. However, the sketch shows what I have in mind. It would simplify matters if these 5-aperture strips were put on the market at a shilling or two. Perhaps Messrs. Pathescope would consider it?

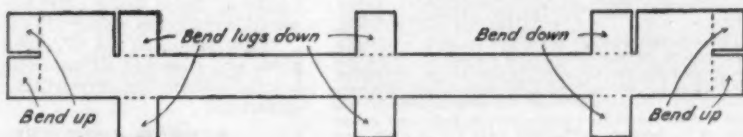
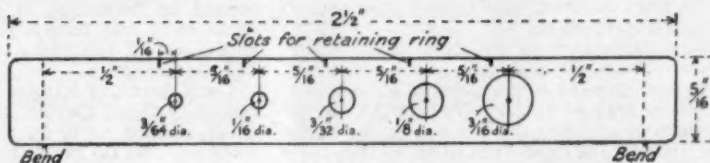


Left: Mr. Simpson's modified scraper, which ensures that the film base is not scraped away. Right: the scraper as originally supplied with the ex-W.D. Premier splicer.

the holding block, replaced by a longer piece of file about  $1\frac{1}{4}$ in. long (I used a piece of a "second cut" file) and this is covered with a piece of brass or steel  $4/1000$ in. thick cut to the shape of an E minus the middle horizontal line and the whole refitted into the holding block as shown in the photograph, the piece of steel or brass will prevent the film from reducing the film base to less than  $4/1000$ in., which is almost the thickness before being coated with emulsion.

For the shield I used a piece of hard feeler gauge steel which can be purchased in strips  $\frac{1}{4}$ in. wide and any length from any good tool shop, though it could have been made from hard-drawn brass. This latter would not last so long but would be easier to file and cut out—I had to grind mine out on a small grindstone and had to take great care to remove the resulting burrs from the ground edges. Incidentally, if the file and shield are replaced into the holding block with the block rather nearer the operator than the centre, the end of the file will butt against the hinge block of the splicer at one end of the stroke and the file holding block will hit against the support for the steel anvil of the splicer at the other end of the stroke, thus

Extreme accuracy is essential in marking and drilling this aperture strip for the Pat camera. Mr. Dorritt explains his "Gadget for Pat" in column 2 of the opposite page.



No dimensions are given for the retaining ring but a small strip of tin should prove suitable. It need not be of robust construction, as it is only intended to hold the aperture strip in position. The latter could have tiny slots on one edge into which the tin ring slips. Experiment will quickly show the correct positions for these, which—need I add?—are little more than indentations.

Now that the projection season is here, beginners may be interested in the screen I made at very short notice the other day. A 2ft. square of hardboard was cut to screen size, the odd length cut into two and fixed with panel pins to form a support and the screen front painted with Alabastine mixed to the consistency of cream. A second coat was applied when the first had dried, this second coat having had a touch of washing blue added while mixing. The screen as used had deep brush marks on the surface, though these were not visible during projection.

I "painted" the reverse side of the hardboard, assuming that the rough texture would supply a better "key" for the paste, and the resulting picture was very good. Admittedly the picture was rather small but it was the biggest I could get with the available throw.

Unbraced hardboard is not a suitable material for regular use—in a short time it develops into a curved screen. Just the job for Cinerama perhaps, but not for the home show!

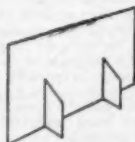
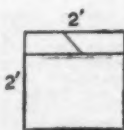
Incidentally, the packets in which Pathescope return films make a useful editing aid. Shots are sorted into scenes and these are kept in the small packets. Scenes are sorted into sequences which then go into the large packets. Dead easy, especially if each shot has two or three scrap frames at each end!

SMETHWICK 41.

J. R. DORRITT.

#### FILM ECONOMICS

Sir,—I have read and enjoyed my *A.C.W.* for many years—my first copy was a war-time quarterly number, very thin but stuffed with "meat and vitamins". While I am very fond of this friendliest of magazines, there is one abomination—the amateur who appears to have all the equipment and gadgets possible and can



Back of screen.



Above: temporary device for holding the improved aperture strip in position. Left: the hardboard screen which Mr. Dorritt made at short notice, also described in his letter.

shoot miles of Kodachrome but consistently turns out disjointed, pointless films of poor quality.

In common with thousands of others I have a small income and a large family, and so cannot afford equipment of my own. I am lucky, however, in that I can borrow a Pathe H for a week-end at rather long intervals. I shall be using it shortly and have purchased a tin of three 30ft. spools of film.

Now, Sir, that 90ft. of film is very precious. I wish to make a record of my family over a typical week-end and I just can't afford any mistakes. My budget will not allow me to write off an odd thirty feet because exposure was out, neither can I re-take shots for continuity or to replace a too casual effort—I have to be right first time. For weeks past I have been writing scripts, not just a brief note or suggestion but several detailed treatments to allow for all foreseeable contingencies. These treatments are broken down into scenes and shots—timed to the frame, complete with little sketches. Exposures have been calculated for all conditions and every loose end tied in.

It may not reach the Ten Best but I do have fond hopes of creating a worthwhile little vignette of my family—not grimacing children and a posed, self-conscious wife, staring at the camera. To get somewhere near what I want I have scoured back numbers of *A.C.W.*, borrowed

books from the library and taken a great deal of trouble in preparation.

The implication of the above is all rather obvious; you, Sir, and many of your contributors, have stressed it many times, but I feel it worth repeating—a little discipline, a lot of preparation and we might see one or two really interesting films from some of those who have produced so little in the past. In any case, preparing a script has given me hours of real enjoyment—it's all part of the hobby.

**EXETER.**

**BUDDING TEN BESTER.**

Our correspondent is of the salt of the cine earth—but what's biting him? He gets the utmost out of our hobby, savours it to the full; and, like the rest of us, no doubt thinks longingly of what he would be able to do were money less tight. But were he able to buy "all the equipment and gadgets possible" and "miles of Kodachrome", would he take as much care in film making as he does now? Would he—and this is much more important—get as much keen pleasure out of it?

Of course, these questions beg the main question. Were Budding Ten Bester more fortunately placed, he probably would turn out better work than he is able to do now if only because better facilities would give him more freedom and he would—for example—be able to retake unsuccessful shots. He would doubtless make effective use of that freedom—but chiefly because the discipline which he now has to undergo has conditioned him to the right approach to film making. It's really all a matter of how keen you are and how skilful you are; ultimately money has little to do with it.

And, you know, Budding Ten Bester has a mote in his own eye. In pointing out that his budget will not permit him to write off thirty feet of unsuccessful shots out of ninety feet, he demonstrates that—like those he abominates—he has not yet arrived at that full discipline which rejects the 90ft. of the good and not so good for the 60ft. of near perfection. Of course, he could very properly ask what on earth would happen to the continuity if he did scrap so much. Even so, some provision must be made in every film for the unsuccessful shot: the most meticulous planning and shooting are not proof against accident.

For all that, one readily sympathises with him in his difficulties—but perhaps he might be heartened to know that many folk who enjoy advantages he lacks will envy him the pleasure he gets from our fascinating hobby. Some of the best films have been made on a shoe string.

#### HOME-MADE DRUM AND TITLER

Sir,—I constructed a small celluloid processing drum similar to the one described in *A.C.W.* some time ago, but only large enough to accommodate 12ft. of 9.5mm. film. After several unsuccessful attempts to construct a tank from the same material, I looked around for a ready-made article to fill the bill and found that Perspex hygienic food containers, cheaply obtainable from Woolworth's or Boots Ltd., served the purpose admirably, requiring only 5 oz. of solution. When they are not in use for processing, my wife makes use of them for storing biscuits. Needless to say, I have received no reimbursement from that quarter!

I have also made a titler from two 14in. lengths of  $\frac{1}{2}$ in. dowel inserted in two 1in. thick wooden platforms. The title frame plugs into the platform by means of a short piece of dowel, while the camera is held by a  $\frac{1}{2}$ in. Whitworth bolt. The pieces of wood carrying the lighting units each have a small loop of tin nailed to them so that they can be slipped on to the dowel rods when the titler is being erected. The reflectors are made from thin sheets of "Juneero" metal.

My camera, a Dekko 104 with an  $f/2.6$  lens, can be focused at 12 inches when the area photographed is approximately 4 x 3in. Title cards present no difficulty—I am a typographer in a large printing office! The titler can be

erected or dismantled in a few seconds and packs away into relatively small space. The entire cost of processing apparatus and titler did not exceed 10s.

I was extremely fortunate in obtaining a few tins of outdated Gevaert film at 10s. per tin, which enabled me to try reversal processing at low cost. So far my attempts have met with reasonable success, though I have never once used a thermometer (I don't possess one), but I have no doubt that a more scientific approach would yield better standardisation of results.

Many thanks to *A.C.W.*, which has been my guide and friend in all my experiments, for the helpful information it provides.

**ABERDEEN.**

**JOHN BAND.**

#### BARRED FROM THE CLUBS

Sir,—Please could you explain why it is that schools are asked to encourage youngsters to



Members of Port Elizabeth F.G. at work. See comment to letter below.

take an interest in this hobby, when we are not permitted to join a cine club?

**WHALEY BRIDGE.**

**J. HALL (13).**

There is no solemn unalterable rule debarring youngsters from cine clubs—and here's a photograph from Port Elizabeth Film Group to prove there isn't. They have over 40 members and are shown taking a scene for their 15 min. film, *Vagabond King*. Some clubs positively welcome young enthusiasts, though it is true that these enthusiasts come chiefly from members' families, and that their part in club life lies mainly in filling the occasional acting role. Still, they can learn a lot by looking on and there are always useful jobs to be done.

It is probably true to say that most clubs would be prepared to take one or two youngsters but that they can't extend an open invitation to the entire youth population of the neighbourhood. There is, among other considerations to be borne in mind, the tiresome matter of finance. Clubs have to pay their way and pocket money might not run to the weekly or monthly sub.

Still, no one would willingly snub the really keen youngster and it might be a good idea if the clubs could find ways and means of harnessing the interest that does undoubtedly exist instead of leaving the job exclusively to the schools. Who knows? There might be a budding Hitchcock, Krasker or Balcan in Form Va!

#### THE EGYPTIANS HAD A WORD FOR IT

Sir,—Apropos "The Schuftoscope" mentioned in a recent issue, could it be that Mr. H. J. Ryder of Bexley Film Unit has been to Egypt? The Egyptian word "schufti" is, I think, a slang term for "Let's have a look".

I am a regular reader of *A.C.W.* and I think it's a wonderful magazine.

**M.E.L.F. 26.**

**E. FRUSI.**

### VIEWER-CUM-SPLICER

Sir,—Readers may be interested in the combined viewer and splicer I have made for my Bolex M8R. The film is taken over four small idlers and passes over a matt white glass plate, which is illuminated from underneath by a small lamp connected to the pilot lamp socket on the projector. Thus the lamp is switched on only when the projector is stopped.

For viewing, the film is projected on a tilted 1½ in. x 1½ in. back-lit screen.

Cutting is carried out as viewing progresses, but there is a time lag from the moment the frame is seen on the screen to its appearance over the glass plate. With a bit of practice one can soon learn to stop the projector at the right moment.

The splicer is a modified Kodascope Junior mounted on a piece of wood which slides on two rails in order to keep it firm and over the centre of the glass plate. When not in use it is placed in the position shown in the photograph. Two levers are fitted over the splicer. One serves partly as a holder for the film, during cutting, and partly as a guide for the scraper. The other presses the two film ends together. The scraper is a small fine-cut square file. Two sides are ground smooth in order to protect the guide lever from wear. The cement bottle, placed in a square "pit", is always at hand and cannot be tipped over. Let me also mention that I favour a diagonal splice and always scrape both ends of the film before splicing.

I have found the viewer very useful indeed. It may not be as quick in use as the commercial article—but it can be made for only a few shillings.

ANGASTON, S.A.

H. KARTMAN.

### OUTER SPACE EXPOSURES

Sir,—With Flying Saucers landing on our doorsteps, as happened in France in September, I feel that any one of us may be the first man to go back to Mars(?) in one. What an experience and how very disappointing if one had not a cine camera with one!

As it is important to know what type of film to stock for such an eventuality, could A.C.W. or any of its learned correspondents give some indication of light values on, say, Mars, Mercury, Saturn, Jupiter and Venus? Would the inverse square law apply? And could one use Kodachrome?

I should be delighted if our beloved and invaluable A.C.W. could be in early on such a journey of discovery.

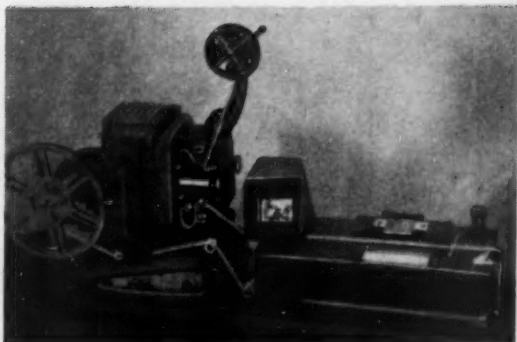
PENALLT, MON.

A. W. M. HORNE.

Come, sir! If the first man on Mars(?) is one of us, you do him a grave injustice in suggesting that he will need all this information. After all, he is so used to taking holiday films under conditions which he cannot forecast that he will surely take in his stride a little matter like a fortnight by the lunar sea.

### SCREEN SIZE

Sir,—I applaud wholeheartedly David Emerson's letter (Oct.), and express my relief that at least there is one person who has retained his sense of proportion. I, too, graduated from still to cine photography, and, as the possessor of a



Mr. Kartman describes his editing set-up in his letter, "Viewer-cum-Splicer" in col. 1.

Noris 9.5mm. projector, I have doubts at times whether my 30in. x 40in. picture on a white screen is bright enough.

Perhaps Mr. Emerson's letter will make people think twice before writing statements like: "From the front circle my 8mm. Noris was very good at a throw of about 80ft."

HEBDEN BRIDGE.

NORMAN RILEY.

### 3-D 9.5mm.

Sir,—I give weekly 3-D wide screen 9.5mm. film shows at a country pub. I have two coupled Ace projectors, fit red and green slides over the lenses and issue 3-D spectacles to the audience, who have been generous in their praise of this added novelty. (I hire two copies of a comedy with every double feature programme I book.) The 3ft. screen has a 4:2 ratio which proves most popular for silent films. I hope that this may open up a new stage in 9.5mm. presentation.

GRIFFITHSTOWN, PONTYPOL. L. W. CHARD.

### QUERY CORNER

Sir,—Could any reader supply 16 or 24 f.p.s. 16mm. colour shots of London for a film I am making? I am looking for shots expressive of the spirit of London before and during the war, as well as English landscape scenes, shots of the British Bobby, members of the Services, etc., and typical London landmarks (Buckingham Palace, St. Pauls', Big Ben). Perhaps if anyone interested has some of these shots or would be prepared to take them, they would kindly write first.

As an admirer of long standing of A.C.W., let me once again congratulate you on the fine articles. My one regret is that it takes so long to get here and that it appears only once a month.

8 Senator Street,  
New Town,  
Hobart, Tasmania.

BRUCE W. DAVIS.

Sir,—I would like to contact amateurs who can offer 16mm. colour street scenes in London, Paris, Geneva and Cairo. These cities were on my air route during a recent trip but I was not able to stop long enough in them to secure pictures and I need them for continuity.

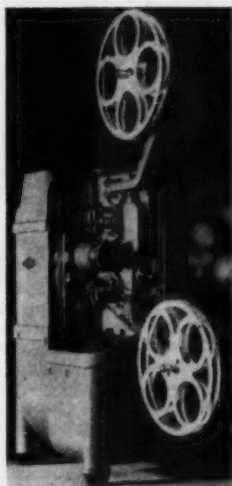
Bungalow 14W,  
Nangal Township,  
Dist. Hoshiarpur,  
Punjab, India.

M. L. OHM.

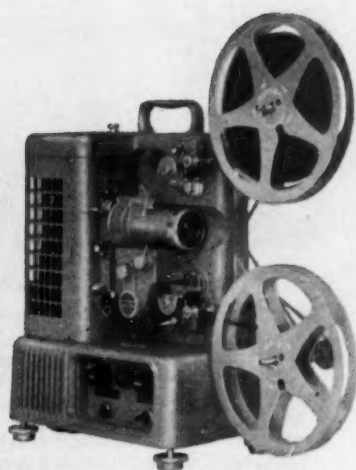
# SOME 8mm. PROJECTORS AVAILABLE IN THIS COUNTRY

Make and model	Gauge of film shown	Lamp		Lens	Reel capacity	Still	Reverse	Special Features	Price
		Volts	Watts						
Agfa Movector	8mm.	110	200 or 250	f/1.6	200ft.	Yes	No	Only one sprocket, which is out of line with the gate and so both loops have to be slightly curved to the side. A different resistance is needed for each voltage.	£57
Dakko 118	8mm.	110	500 or 750	f/1.6	400ft.	No	No	Table or pilot lamp socket. External resistance needed for 750w. lamp model.	£48
Ditmar 280ON	8 and 16mm.	200-250 110	250 500	f/1.6	400ft.	Yes	Yes	8mm. and 16mm. film paths built-in side by side. External resistance needed for 500w. lamp. Usually supplied with 35mm. lens. Two pilot lamps.	£79 15s.
Dralewid 111/B Porta	8mm.	15	60	f/1.4	200ft.	No	No	Supplied with 22mm. lens and built-in transformer. There are no sprockets. Light is reflected on to the gate from the side by means of a mirror and reflector.	£29 10s.
Eumig P8	8mm.	12	100	f/1.6	400ft.	No	No	Table or pilot lamp socket. Built-in transformer for 220-240v. A.C. mains.	£32
Eumig P26	8mm.	200-250 110 110	250 300 500	f/1.7	400ft.	Yes	Yes	Switch for pre-heating lamp. Pilot lamp. Table lamp socket. External resistance needed for 300w. and 500w. lamps.	£59 10s.
G.B. Bell and Howell 666 (Screenmaster)	8mm.	110 200-250	400 500	f/1.6	400ft.	Yes	No	Gear driven tilt device. Totally enclosed gear drive. Usually supplied with 20mm. lens. No resistance needed for 500w. lamp model, price £37.	£43
Kodak Eight-46	8mm.	100	200	f/1.6	200ft.	No	No	Different resistance needed for each voltage.	£33
Morris Standard	8mm.	220 or 240	100	f/1.6	400ft.	No	No	Lamp and motor run straight from 200-250v. mains.	£23 2s.
Morris Super	8mm.	200-250	400	f/1.6	400ft.	No	No	Lamp runs straight from 200-250v. mains. Resistance in base for motor.	£37 16s.
Pailard Bolex M8R	8mm.	110	500	f/1.6	400ft.	No	No	Automatic lower loop restorer. Table or pilot lamp socket. Usually supplied with 20mm. lens. Take-up spool works directly off the motor.	£48
Pailard Bolex G816 Pailard Bolex G3	8 and 16mm. 8, 9.5 and 16mm.	110 500 or 750	500 750	f/1.5	400ft. or 800ft.	Yes	Yes	The more expensive models are supplied with 800ft. arms and built-in transformers. A built-in ammeter shows the voltage reaching the lamp. Usually supplied with 2in. lens. Gear drive.	From £126 to £157
Specto 500	8mm.	115	500	f/1.6	800ft.	No	No	Two lamp powers.	£39 15s.
Specto 500 Dual	8 and 16mm.	115	500	f/1.6	800ft.	No	No	Two lamp powers. Usually supplied with 1½in. or 2in. lens.	£40

Note : Unless otherwise stated, above are supplied with 1in. (35mm.) lenses. All have motor rewind ; Pailard Bolex M8R has hand rewind in addition.



Dikko 118.



Above : Ditmar 286ON.  
Left : Noris Super.

WHAT TO CHOOSE . . . HOW TO USE

## 8mm. PROJECTOR *Survey*

The crucial test of any 8mm. projector is whether it projects a bright and steady picture. High quality 8mm. projectors can screen 4ft. pictures that are more or less indistinguishable from 16mm.—and they are well worth the money. With 8mm., it pays to buy the best projector that you can afford and to economize, if you have to, over the camera. After all, baby on the lawn looks much the same whether he is filmed with a £20 or a £60 camera, but there is a great difference between a large bright picture and a small jerky one.

An expensive camera is a luxury which opens up new filming possibilities, but a first rate projector is a necessity if the most is to be made of this tiny gauge. The cheaper projectors can often project small pictures very adequately, but, in these days of wide screens, a 3ft. or 4ft. picture is very desirable. Ask for demonstrations.

If you are thinking of buying a new projector find a dealer who will demonstrate the models that most appeal to you. You can learn a great deal by watching different projectors performing under similar conditions, especially if they are projecting on to the size and surface of screen you intend to use yourself.

It is worth asking to see a spliced film projected because your own films may contain many splices and you want to choose a projector that accepts them fairly readily. Watch the screen for jerks as they pass through. Watch the titles for any signs of unsteadiness. Remember that a bright steady picture is much more important than a host of attractive refinements.

Several models may appear equally attractive. For example, the Specto 500 might seem to score slightly on light output, but the G.B. Bell & Howell Screenmaster might seem to you the quietest running and the Bolex M8R the most ready to accept spliced or damaged film. Most of the points you should consider are listed in the table on page 788. As no one projector has *every* refinement, you have to decide which are the ones that you would find most useful.

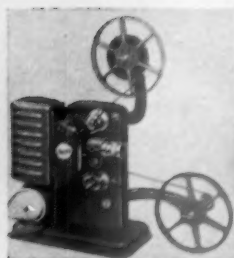
### ***Second-hand Projectors***

A good projector has a long life, and if you cannot afford a new one, there is a wide range of attractive second-hand models to choose from. If you ever have to sell a second-hand projector, you may get back all you paid for it. If you have to sell a new one, you are likely to be offered a much lower figure than you gave for it.

Do not buy your first projector from a stall in the market or an ex. Govt. surplus stores unless the seller is well known to you. Buy it from a reputable dealer who is prepared to guarantee it.

View with caution any machine offered to you for considerably less than the market price. Choose a model for which spare parts are readily obtainable. If the instruction book is missing, your dealer or the manufacturer may be able to supply you with a copy.

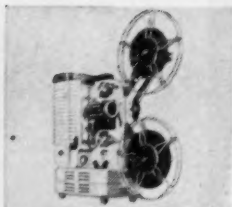
A simple but useful test for any second-hand machine is to run a loop of film through it for



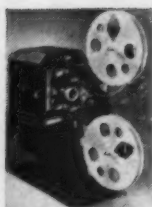
Noris Standard.



Bolex M8R.



Eumig P26.



Agfa Movector

several minutes and then to inspect the film for signs of scratching.

#### **Cleaning and Maintenance**

The projector gate should be cleaned after every reel of film. If a special brush is not provided, use a clean linen cloth. If necessary, you can check that the aperture is unobstructed by switching on the motor and lamp when there is no film in the gate.

If there is a clattering sound as film passes through the gate, it is probably due to specks of emulsion having accumulated on the highly polished surface. Remove them with the aid of a rag moistened with film cement. A bone or wooden scraper could also be used, but a metal one would damage the gate. Part of a handkerchief wrapped round a matchstick makes a useful cleaning tool.

The projector should be oiled as and where the manufacturer recommends. The oiling points are often marked in red. The recommended high grade oil should be used; five or six drops are usually sufficient for 25 running hours. Keep oil well away from film and lenses.

The optical system must be clean if it is to function efficiently, but bloomed lenses are easily damaged. Clean them by removing any dirt with a camel hair brush, and then blowing on their surface and wiping gently round with lens cleaning tissue. The cleaning should not be overdone. Two or three times a year may be more than sufficient. Remember to clean the reflector and condenser, as well as the projection lens.

If the projector develops any fault, return it to your dealer. Do not start taking it to pieces. New equipment has a habit of developing teething troubles, but manufacturers will usually replace faulty parts free of charge, although you may have to pay for any labour involved.

#### **Points to Look For**

*The first essential: a bright, steady picture of the size you want.*

##### **General**

**GENERAL IMPRESSION.** Standard of workmanship, finish, ease of operation, weight, size, noise.

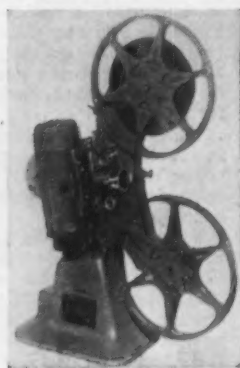
**BELTS OR GEARS.** A belt-driven take-up reel is perfectly adequate so long as one remembers to put on the belt. Some models (e.g., the G.B. Bell & Howell Screenmaster) are fitted with totally enclosed gear drives.

**ACCESSIBILITY OF OPTICAL SYSTEM, GATE AND LAMP.** First two must be easy to clean (see Fig. 1). A gate that opens really wide is much more convenient than one that only opens a fraction of an inch. The quicker a lamp can be replaced the better (see Fig. 2).

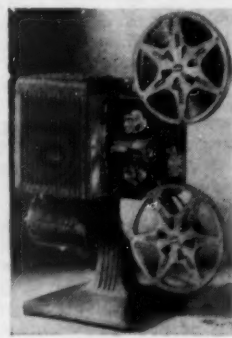
**THREADING.** The film path is usually simple but some sprockets and gates are much more easily threaded than others. Similarly, some are more easily unthreaded. This is useful if you are using the projector for editing and do not want to run a whole film through.



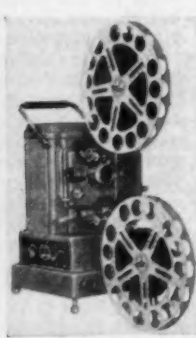
Drealowid III / B Porta.



G.B. Bell and Howell 606



Kodak Eight-46.



Bolex G3.

**REEL CAPACITY.** Most modern projectors have 400ft. reel arms and so will give uninterrupted shows up to 33 mins. The standard 8mm. reel holds 200ft. of film.

**SUPPRESSOR.** This device for preventing interference with radio or TV reception should be fitted. If it is not, an electrician will fit it for you.

**EARTHED.** A safety precaution that is too often neglected. Too many projectors are still supplied with two pin sockets; most 8mm. projectors will run from 5 amp. lighting circuits if nothing else is run from the circuit at the same time, but a power circuit should be used whenever possible. New projectors are often supplied with leads but without main plugs.

**MANUFACTURER.** A well-known name is your best guarantee. If you choose a foreign projector, make sure that spare parts are readily available.

**SPECIAL FEATURES.** Are there any? Examples are the automatic loop restorer on the Bolex M8R (see Fig. 3), the pre-heating switch on the Specto 500 and Eumig P26, and the upper spool arm which folds back to form a carrying handle on the Bolex M8R, Dekko and Specto.

**Pre-heating switch;** the sudden surge of current when a lamp is switched on imposes a great strain on the filament and shortens lamp life. A pre-heating switch serves to lessen the shock; e.g., on the Specto, the first position of a switch starts the motor, the second one allows a reduced current to reach the lamp, and the third one switches it on to full brilliance.

### The Controls

**CONVENIENTLY ARRANGED.** Is it easy to operate the projector in the dark? Are the switches conveniently grouped together? Check that the inching knob is easily manipulated. This very useful control allows you to turn the mechanism by hand and so check that the film is correctly threaded, before you switch on the motor.

**PILOT LAMP.** Some projectors (e.g., the Ditmar and Eumig P26) incorporate their own pilot lights. Others (e.g., the Bolex M8R, Eumig P8 and Dekko) are supplied with sockets for table lamps. On the M8R and P8, the table lamp is automatically switched off as the projector lamp is switched on, and vice versa. A pilot lamp makes it unnecessary to disturb your audience by switching the room lights on while you are threading the next reel.

**WILL MOTOR RUN WITHOUT LAMP?** This saves lamp life during rewinding and allows you to switch off the lamp at the end of a reel before the screen is flooded with light.

**HAS MOTOR SUFFICIENT SPEED RANGE?** Will it run at 24 f.p.s. as well as 16 f.p.s.? Does it start very sluggishly? If so, is there any danger of damage being caused by the heat from the lamp? Does it run at a fairly constant speed, or does the control need continual adjustment? Most commercial package films must be projected at 24 f.p.s. as they are reduction prints o sound films.



Fig. 2

To reach the lamp of the Bolex M8R, you have only to slip open a hinged door in the side of the projector. The three strips of heat resisting glass seen in the lamp-house between the lamp and the condenser are an extra safeguard to protect the film from the heat of the 500w. lamp.

The optical system of the G.B. Bell and Howell Screenmaster is one of the easiest to clean. You pull a knob on the condenser mount, and the mount slips out of its channel. If it is pulled out only about  $\frac{1}{16}$  in., the light from the lamp serves as a pilot light for threading. When it is used for threading, the clutch must first be disengaged.



Fig. 1



The resistance on the Kodak Eight-46 is reached by removing the lamp-house cover. As with the Agfa Movector, a different resistance unit has to be used for each voltage.

Fig. 4

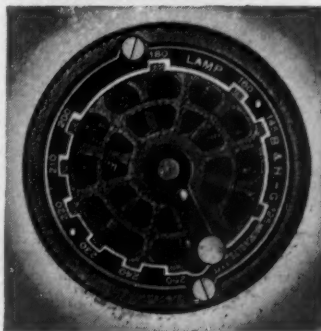


Fig. 5

On the 400w. G.B. Bell and Howell Screenmaster, the voltage selector arm is above the resistance on top of the lamp-house. It can be adjusted for any voltage from 110 to 250, A.C. or D.C. The latest model of this projector is supplied with a 500w. lamp that is run straight from the mains. Its high voltage inevitably results in some loss of efficiency.



Left: Fig. 3, the Bolex M8R is kind to damaged film. This third sprocket, just above the lower loop, is not normally used, but if damaged film is shown, or if for any other reason the lower loop is lost, the film engages with it and the loop is automatically restored. Right: Fig. 8, the lens on the G.B. Bell and Howell Screenmaster can be focused and then locked in position by means of this screw on the lens mount.

The Eumig PB employs a built-in transformer instead of a resistance. This reduces a 220-240v. A.C. mains supply to feed a 12v., 100w. lamp. Low voltage lamps of this type can be surprisingly efficient.

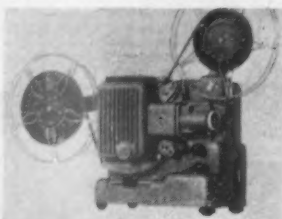
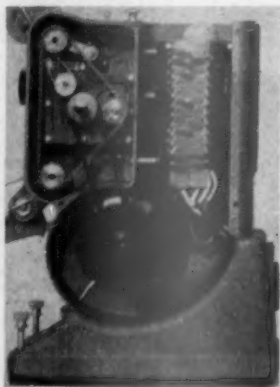


Fig. 9



The Specto 500 watt projector with side and top covers removed. The high speed fan cools the lamp and lamp house.

Fig. 7

Right: the Specto 500 watt, 8/16mm. projector is one of those which will show both 8mm. and 16mm. films. No tools are required to adapt it from one gauge to the other, but the film guide, pressure plate and sprockets have to be changed. The movement of the lever, as shown in the photograph, introduces a supplementary condenser element for 8mm. and changes the gearing of the sprockets. It should be remembered that dual gauge machines can seldom give as good a performance on 8mm. as projectors designed solely for that gauge—and that a special decent projection lens should be used whenever 8mm. films are projected.

Fig. 10



**METHOD OF REWINDING.** All projectors have motor rewinds but some are easier to manipulate than others. Check whether you have to remove, reverse or add belts, or just turn a switch (as on the Screenmaster). Some projectors (e.g., the Bolex M8R) are supplied with hand rewinds as well. These remove any risk of damaging the film, give you time to examine it and can be useful when editing.

**REVERSE PROJECTION.** May be useful when editing, as it allows you to reverse and run through scenes again without rethreading. Can also be used (occasionally) to amuse audiences who have tired of seeing your films the right way round.

**CAN HEIGHT BE ADJUSTED?** Many projectors (e.g., the Dekko and Specto) have front feet which can be extended as required. With others (e.g., the Kodak 8-46) one unloosens a knob and the upper part of the machine tilts over. The Screenmaster has a special gear-driven tilt device.

**OPTICAL FRAMING?** Nearly all 8mm. projectors are supplied with optical framing. This allows you to adjust the frame line without moving the position of the projected picture. A framing device is necessary because the position of the frames in relation to the sprocket holes may vary slightly from film to film. Were there no means of adjustment, the picture on the screen might show the top of one frame and the bottom of another. A useful way of checking picture steadiness is to adjust the control so that the frame line is visible. It should remain in exactly the same place and not jerk up and down as the film is shown.

### The Lamp

**RESISTANCE.** Most projector lamps are designed for 110 volts, as a low voltage makes a more compressed light source possible. Nearly all 8mm. projectors employ built-in resistances (see Figs. 4, 5 and 6). It is safe to under-run a lamp (although there is a loss of brilliance) but not to over-run it; so if there is not a resistance tapping to suit your voltage,

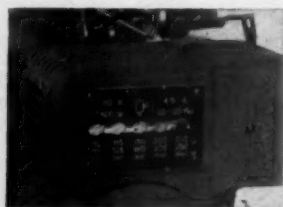


Fig. 6

The resistance control on the Bolex M8R is at the rear of the machine. The bottom row of figures shows the total power consumption (in watts) at the different resistance settings. The minimum amp. fuse required on the circuit can be found by dividing this wattage rating by the mains voltage:

$$\text{Amps} = \frac{\text{Watts}}{\text{Volts}}$$

check that there is one just above it. Some projectors have transformers instead of resistances. These are more economical but can only be run from A.C. supplies. The wattage of the lamp should not be taken as more than a rough guide to the power of a projector. Much also depends upon the voltage employed and the efficiency of the optical system.

**IS COOLING SYSTEM EFFICIENT?** The motor drives a cooling fan, needed to dissipate the intense heat generated by a high powered lamp and resistance. If the motor runs too slowly, the fan may inadequately cool the lamp-house. Some projectors (e.g., the Kodak 8-46, Dekko, Noris Super and Bolex M8R) have centrifugally operated safety shutters or warning signals to prevent this happening. You should be able to feel the blast of hot air blown by the fan through the ventilating holes in the lamp-house (see Fig. 7).

**INTERLOCKED SWITCHES.** As the lamp must never be switched on when the fan is not running, most projectors are fitted with interlocked switches which make it impossible to run the lamp without the motor.

**STILL PICTURES.** Only projectors that are fitted with a special still picture device (e.g., the Screenmaster and the Agfa Movector) can be used for the projection of single frames. The still picture device is a clutch that enables you to disconnect the film transport mechanism from the motor and fan. The fan continues to cool the lamp, and a special screen of wire mesh or heat-resisting glass is brought between the lamp and the film. Inevitably this cuts off much of the light as well as much of the heat. Even with this device, it is not really desirable to project a single frame for more than a few seconds.

## The Lens

**APERTURE.** The usual aperture for 8mm. projector lenses is  $f/1.6$ . The smaller the  $f$  number, the larger the opening.

**FOCAL LENGTH.** The conventional focal length is 1in. (25mm.) Some projectors (e.g., the Screenmaster and Bolex M8R) are usually sold with 20mm. or other short focus lenses. These give a larger picture at any given throw and so are useful for showing films in small rooms. For example, at a throw of 14ft. 6in., a 1in. lens would give a 30in. x 22in. picture, and a  $\frac{1}{2}$ in. lens would give a 40in. x 30in. one. Definition, especially with colour, tends to be rather better with the 1in. lens.

The focal length is the distance at which parallel rays of light, bent by the lens, would meet each other. 8mm. cameras are usually sold with  $\frac{1}{2}$ in. lenses; the best results are obtained when the focal length of the projector lens is double that of the camera lens.

**BLOOMED.** A bloomed or coated lens can be recognised by its purplish sheen. It throws a crisper, sharper and very slightly brighter picture than an unbloomed one. Blooming is the process (applied to most modern lenses) whereby a special coating, some three to four millionths of an inch thick, is applied to the surface of the lens in order to prevent loss of light through reflection.

**LENS MOUNT.** Is the lens easily focused and is there a screw (see Fig. 8) that will lock it in place? If not, you may jog it when you thread the next reel. To focus the picture, the lens, which usually has some form of screw thread, is rotated until the image is sharp. Some lens mounts lend themselves to quicker and more accurate focusing than others, so ask if you may focus the picture during the demonstration.

## I Made a Projector Case Cum Stand

By William Buckley

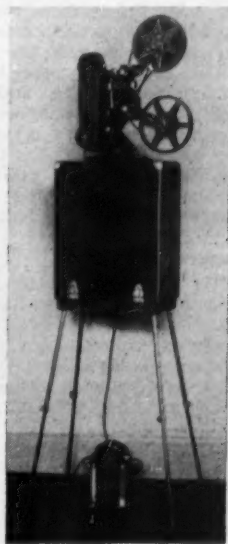
A little while ago I had the good fortune to pick up a Pathe 200B dual 9.5/16mm. projector in what appeared to be almost new condition, and it soon became obvious that to keep it that way I should have to get a case for it. But cases are not easy to come by, so there was nothing for it but to make my own.

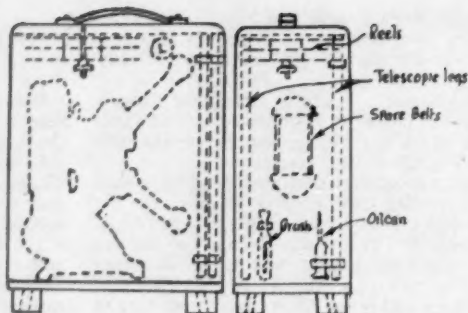
And why, I asked myself, shouldn't the case also serve as a projector stand? I hadn't got one, and none of our furniture seemed to be quite suited to the purpose. Right! It should be a case cum stand—a stand, moreover, which could be adjustable to two heights: one for indolent projection from armchair level and

the other for use, perhaps, in small halls.

With its arms folded, the 200B is a compact little machine, but it seemed to me that the case needed to be big enough to take the machine with arms extended, for not only would this make for ease in setting up for a show but it would give me a practical size of base for the projector to stand on and would provide space for housing the telescopic legs, spare reels, oilcan, belts, spare lamp and gate brush.

Well, that case-cum-stand has now been in use for six months and does its job very well. Its maximum height is 44 $\frac{1}{2}$ in., while armchair height is about 28in., but the design can





The projector case cum stand is no less portable than an ordinary case.

readily be adopted to suit most makes of projector. The base (on which the machine is held by three 2BA bolts for safety) is made from lightweight 5/8th in. resin bonded plywood, which is also used for the top to provide a firm fixing for the carrying handle.

#### Rexine Covered

Sides are of 1/8th in. plywood for lightness, nailed, glued, and reinforced internally with triangular section strip at the corners. The whole thing is covered in rexine and the top fitted with plated metal corner pieces. Four strong latch-type clips hold base and cover together—they carry the weight of the machine—nuts and bolts fitting them to the top and stout wood screws to the base.

The carrying handle folds flat to a height of 4 in., and the 200B stands quite comfortably over it (on a rubber mat) when it is necessary to project from the maximum height position. For armchair projection the machine stands on the base.

#### Untarnishable

Almost any kind of light section tubing will do for the telescopic legs. Mine are of Yorkwyte untarnishable metal tube, each being in two sections 15 in. long, outside diameters 5/8th in. and 3/4 in.—a little slender, perhaps, but they have proved quite satisfactory. Details of their construction will vary, of course, according to the materials and tools available. Access to a lathe is obviously a

big advantage, but some skill with hand tools and careful selection of materials should do the job well enough.

Each leg is constructed as a two-draw telescopic limb, the inside tube have a wooden plug driven into one end, to which a rubber foot is screwed. One end of the larger tube is split for a distance of two inches and is reinforced with metal strip bent to form two lugs fitted with bolt and wing nut for clamping the inside tube rigidly in the extended position.

Four wooden blocks fitted to the underside of the baseboard are drilled to take the legs at an angle, to give a spread for firmness. These legs screw into metal ferrules embedded

in the blocks, but here again ideas may have to be modified to suit the tools available. Legs, oilcan and gate brush are held vertically inside the case by Terry spring clips; these were fitted with 4BA countersunk screws and nuts before the rexine covering was glued on.

A 2BA 2 in. countersunk screw was inserted through a hole drilled in the top to carry spare spools held in place by a large knurled terminal head. Wooden strips are fitted to the baseboard to assist in locating the cover in its correct position.

The cost of the case? 25s. Its easy assembly and convenient height certainly adds considerably to my comfort in putting on a show.

### Stereo Sound at 9.5mm. Show

First of the A.C.W. Cine Circles to sponsor a Ten Best show, 9.5mm. Circle No. 8 went to town with their recent Ten Best presentation. The town, incidentally, was Ryde. The Cine Circles consist of small groups of lone workers who keep in touch by contributing to a notebook which is sent to each in turn, so that perhaps we should add that Circle No. 8 observed the usual conditions regarding size of audience.

It was a public show, given in a hall of ample seating capacity. But where it differed from the usual run of Ten Best shows was in the sound presentation—"stereo" sound, no less. Speakers were placed at front and back of the audience, as well as to the

sides, and since each speaker had a slightly different frequency response, different instruments appeared to be playing in different parts of the hall; the audience, writes Don Jeater, "was literally 'surrounded' by the orchestra, much to its amazement".

Amazement softened to cordial approval and many requests were received for more shows of amateur films. Just for the record: although *Agib* and *Agab* abysmally failed to find popular approval, three people chose it as the best film of the evening.

#### FREE COPIES

Issues of A.C.W. since the beginning of 1948 are offered free of charge to the first club to contact Mr. Horace S. Claymore, of 159 Whorley Ave. Coventry.



# The 9.5mm. Film Collector



Recognise this firm favourite of the home screen? Check your guess at foot of column 1.

The enthusiasm of a cine addict and the hunting instincts of a collector have made the sixteen-year-old author the owner of one of the largest and rarest collections of 9.5mm. films in existence.

A character in the longest film on 9.5mm. What's its title? See foot of this column.

By KEVIN BROWNLOW

To my mind there are few things connected with cinematography more exciting and satisfying than collecting old films. There are lots of catalogues, yet there will always be films unrecorded. For instance, the other day I unearthed a film showing the antics of some early Edwardian gymnasts against the usual painted backcloths of the period.

I spent a considerable time searching for its title in catalogues, but met with no success. Throughout its whole length there was only one change of camera angle, which showed it to be pre-1910, and from the style of the costumes and the backcloth I eventually deduced it to be pre-1905!

The perfect gauge for collecting at comparatively inexpensive rates is 9.5mm. At first I was slightly disillusioned by finding that number one in the Pathescope catalogue was not *Intolerance* or *Potemkin* as I had hoped, but a rather boring little 30ft. film entitled *Performing Dogs*. However, I soon found that the field of early dramas on this gauge was better than I had ever suspected.

## Early Enthusiasm

My collection, which now numbers over 160 films, began about five years ago when I was presented with a Pathescope Ace projector and two films, *The Naval Review at Spithead*, 1935, and Disney's *Bullets and Bandits* for my eleventh birthday. Both were shown many, many times to a bored audience, together with one or two more cartoons which my mother had given me, in the belief, no doubt, that it was a harmless pastime . . .

One day, I walked into a photographic shop and asked if they had any secondhand 9.5mm. films. They opened a small cupboard, and a

quantity of strange reels fell out. To my surprise, they were completely covered over with tin, except for a small operating opening on one side. Inside this extraordinary thing was the film.

I now regard this type of reel with deep respect, because many of the best early films were released on them. I bought one of these films at 1s. 6d. and put it through my projector. The titles flashed past, and the action moved at an exhilarating pace—a change from the modern Pathescope films! As the film was not complete I went back to the shop and I bought the rest of the collection.

About a week later a friend informed me that I had bought a Douglas Fairbanks (Snr.) film called *The First Man* which used the old "notched" method of titling. Notched titles work with the aid of a plunger which slides into a notch on the film, and automatically withdraws the claws. After about seven turns of the handle, the claws re-engage and the plunger slides back to its original position. Thus a title can be accommodated on a single frame—a useful saving in stock.

I was very thrilled about the Fairbanks film,



A production still of Albert Dieudonné as Napoleon, taken during the filming of the chase sequence in reel 3. Abel Gance used a huge triptych screen very similar to Cinerama for sequences in *Napoleon*, and later employed a form of stereophonic sound in a re-made version. M.G.M.'s Perspecta stereophonic sound is Gance's invention. *Napoleon* was produced between 1923 and 1927!

Did you recognise the two portraits above? That on the left is from *Les Misérables*, a nine-reel epic which was originally released in two parts as *Jean Valjean* and *The Barricades*. Jean Toulont, shown here as Javert, was a very popular French star and is featured in many other Pathescope films. The face on the right has rarely been seen laughing on the screen. It is Stan Laurel, whose outstanding comedy on 9.5mm. is *Old Soldiers*. His many other films on the gauge include *Froth and Flurry*, in which he co-stars with the Keystone Cops.

Charles Dullin and Mme. Dullin in a scene from *The Chess Player*, which British critics of 1926 described as comparable with *Birth of a Nation*. It was directed by Raymond Bernard and produced by Jean de Meilly. Here Baron Kempelen demonstrates his chess-playing automaton to Queen Catherine.



and went to the local Public Library to look up details about it. I soon found all the information I needed. The real title was *American Aristocracy* and Fairbanks co-starred with Jewel Carmen. It was produced by the famous D. W. Griffith and directed by Lloyd Ingraham for Triangle Films in 1916. This was the beginning!

It decided me to go on a "cine crawl" round London. On the third consecutive day I discovered a small shop in Paddington which was offering *Fishers of the Isle* (Charles Vanel) for 17s. 6d. It was then I began to realise that I needed money for this game! Luckily my thirteenth birthday was very near—so *Fishers of the Isle* was added to my collection. It was this film that first showed me that not all short 9.5mm. films are cartoons and comedies. I thought it a brilliant piece of work which was really worth having.

#### Discouragement

My next venture was to write to many of the firms whose announcements appear in *A.C.W.* asking for "closed spool type notched title films". I certainly learnt the hard way! Not one shop had any (though when I wrote recently for "notched films" I received several lists) but someone kindly added that they could supply empty closed spools at 2d. each.

This failure discouraged me. I thought that all these old films had been destroyed or lost—and it was not until I met a man as interested as I was in old 9.5mm. films that I added anything further to my collection. Through him I not only obtained another Fairbanks film, but such rare items as Chaplin's *Dough and Dynamite*, *His Musical Career*, *The Floorwalker*, *The Office Boy* and many others. Later that year I bought my first really long film, *The White Hell of Pitz Palu* (1929), thanks to a generous uncle.

During this time I

had steadily increased my collection of running title shorts, and was so sick of their dull and monotonous subjects that I was overjoyed to be able to exchange eleven of them for a notched 2-reel historical drama, *The Chess Player* (1926). This film surpassed all my hopes and from that moment I bought nothing but notched title films.

I obtained more films starring Douglas Fairbanks, William S. Hart, Bessie Love, Dorothy Gish, Erich von Stroheim, Wallace Reid, Max Linder, Gloria Swanson, the Talmadge sisters, Roscoe (Fatty) Arbuckle, Basil Rathbone, Will Rogers, Françoise Rosay, Harold Lloyd, and Victor McLaglen, and I even found an abridged version of the chariot race from *Ben Hur*.

#### No Popular Classics

My collection does not include such 9.5mm. classics as *The Cabinet of Dr. Caligari* or *Siegfried*, for these are fairly easy to hire and, if you have the money, to buy. (I recently bought *Metropolis* at 2s. 6d. a reel, but sold it again for the same price, as the film had perished). I only buy films which are almost unobtainable today, and those which I feel have formed the backbone of the modern cinema. It is far more interesting to see the progress of film technique by viewing average pictures from 1910 to 1930 than to see a few outstanding ones, which are not so far divorced from those of today.

As I buy each film, I go to the British Film Institute and search through early magazines such as "The Bioscope" until I find reviews and information referring to it. This is almost always an arduous task. It took me about eight visits before I could discover the correct title for the Patheoscope's *Western At All Costs*. It turned out to be *Steele of the Royal Mounted*, with Bert Lytell and Stuart Holmes (of *Four*



All the mountain scenes in *The White Hell of Pitz Palu* were shot on location, and Hans Schubert, the cameraman, perched on a pole, clung to dangerous ledges, and shot from a plane to secure the shots he wanted. The film was directed by the famous G. W. Pabst and Dr. Arnold Fanck, a young German who made many mountain epics. In 1930 the film was re-made in a sound version.

One of the latest additions to Brownlow's collection is *The Wrecker*, which was recently withdrawn from Patheoscope's library. Although produced by Michael Balcon, the spectacular train crashes are the only memorable feature of the film. They are the real thing. The railway company allowed Balcon to smash several old-fashioned carriages which were due to be pensioned off.

### Horsemen of the Apocalypse).

Patheoscope had changed the name of the main character from Steele to Stile, and had sub-titled it "A Warner production". As they had obtained the film from Warner Bros. who had bought up the Vitagraph company in 1925, they can be forgiven for their mistake.

### In Disguise

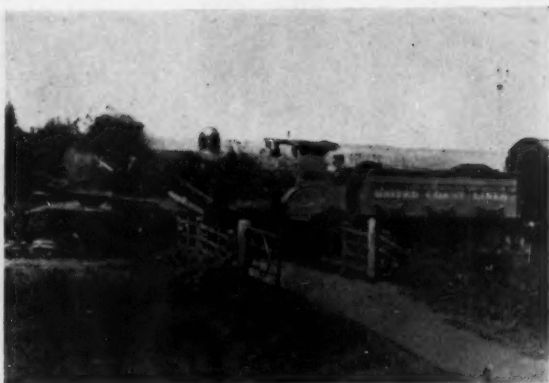
This hunting for information is yet another fascinating aspect of collecting. Patheoscope have very cleverly disguised their films. How many people know that *Out West* is really *Pioneer Trails*, Vitagraph's successful 1923 Western with Cullen Landis and Alice Calhoun? Or that *The Outlaw* is really *The Gunfighter* with William S. Hart and Norma Wright, directed by Thomas H. Ince in 1917? Fortunately, films such as *The Esquimaux* can easily be recognised as *Nanook of the North*, and *The Leghorn Hat* as *The Italian Straw Hat*, but when you are faced with a film like *Cowboy Tony*, things are more difficult.

I have been exceptionally fortunate in my collecting. At the end of last year I determined to obtain every Fairbanks film on 9.5mm. *The First Man* I had already got. The others I wanted were *A Telephone Marriage*, the correct title of which is *The Matrimaniac*, *The American (The Americano)*, *A Man's Life (Manhattan Madness)* and *A Wild and Woolly Lamb (The Lamb)*. Except for the last, I got them all in time.

### Choicest Item

I also managed to obtain a copy of *Napoleon Bonaparte and the French Revolution*, and set out to buy all six reels of *Napoleon*. I received the final reels about four months ago, and feel certain that no-one who has seen it will deny that Abel Gance's *Napoleon* is the finest film on 9.5mm. It is definitely the choicest item in my collection. Incidentally, it is the second longest film on this gauge (*Les Misérables* is the longest).

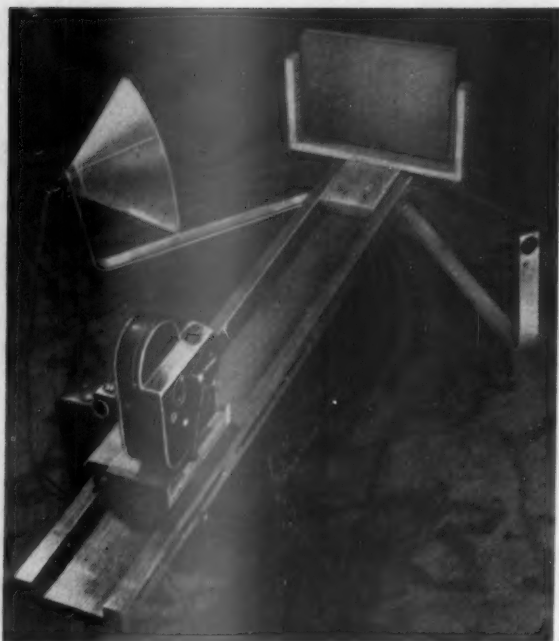
It tells the story of Napoleon's life from Brienne to the start of the Italian Campaign, and is one of the few films of the 'twenties which shows no sign of dating. The acting, especially from Albert Dieudonne as Napoleon and Abel Gance himself as Saint-Just is superb, and I consider that the photography has never been



surpassed, even by Gance. He made use of the mobile camera to such an extent that he had no hesitation in attaching it to the chest of a singer in order to get the exact rhythm of the "Marseillaise", or in putting it in a football to get the impression of a soldier being blown up by a cannon ball at the siege of Toulon. He even tied it on to the tail of a runaway horse!

*Napoleon* took four years to make (1923-7) and Gance used literally hundreds of millions of feet of film, having scoured Europe for the cream of the profession in actors, designers and technicians. My audiences, who are usually hard to please, were enthralled by this spectacular film, and I have been showing it regularly by request for four months at my home cinema. It is worth having even one part of this film—Patheoscope released it in four sections: *Napoleon's Youth* (1 reel), *Napoleon Bonaparte and the French Revolution* (2 reels), *Napoleon, The Siege of Toulon* (1 reel in England, 2 in France) and *Napoleon, The Road to Glory*.

Gance, who originally intended the film to span the Emperor's life from Brienne to St. Helena, disposed of the rest of his scenario to Lupu Pick who made *Emperor Napoleon on St. Helena*, which is not available on 9.5mm. He also directed two other films which are available on 9.5mm., *The Wheel* (1922), which will



RUNNING COMMENTARY  
By SOUND TRACK

## This Titler Will Do (Almost) Everything

Fig. 1. The titler set-up; only one lamp is in position in order to illustrate the lamp support—Fig. 3. Behind the holder—Fig. 5—is a simple easel of  $\frac{1}{4}$  in. Tensite painted matt black. The camera is mounted on the parallax correcting support—Fig. 4—and is shown in the taking position.

What do you look for in the ideal titler? I suppose there are almost as many different opinions as there are cine enthusiasts. However, the following specifications are decided assets.

The titler should have a large interchangeable easel and an instantaneous camera clamp with a rapid choice of camera distance. It should be easy to dismantle, and should be economical, incorporating standard lights. There is no need for complex gadgets, but at the same time there should be nothing in the way of adding any gadgets that might be required. Finally, the titler should be usable horizontally, vertically, or in intermediate positions.

If your circle of friends includes a joiner and a handyman, there is nothing to stop you having such a titler made very cheaply. It would be interesting to hear of any titling job that could not be tackled with this simple equipment.

### Personal Modifications

Fig. 1 shows the titler set up, and Figs. 2, 3 and 4 give working dimensions for the main base, the lights, and the camera support. The thing will work if made to these dimensions, but in my experience it is almost always worthwhile to ponder a little and modify such gadgets to suit one's own personal tastes.

For instance, anyone inspired by my notes last month on photographic foregrounds will find it worth while making, instead of a simple easel, the holder of Fig. 5 into which a glass plate bearing a photographic or cartooned foreground may be placed. For that matter, titles for superimposition on live action can be

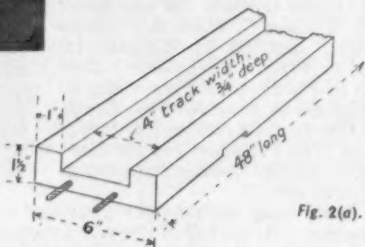


Fig. 2(a).

Two  $\frac{1}{4}$  in. Whit. studs screwed into base end to receive simple easel.

Fig. 2(b).

Two holes tapped  $\frac{1}{4}$  in. Whit. for bolts to secure lights.



2(a): dimensions of hardwood main base channel; 2(b): detail of two grooves  $\frac{1}{4}$  in. deep  $\times$   $1\frac{1}{2}$  in. wide for light supports—underside of item (a).

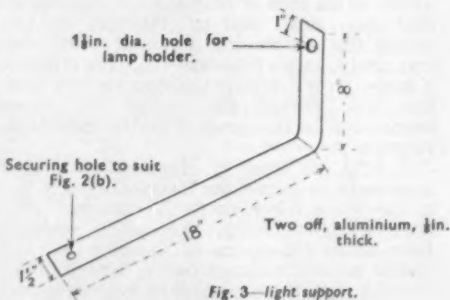
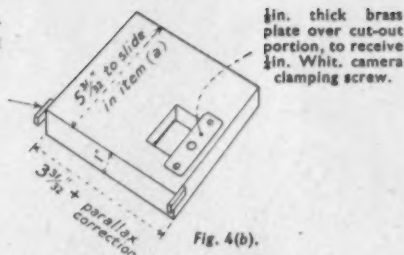
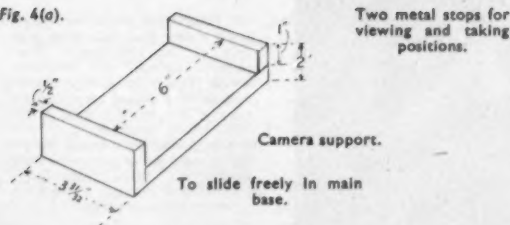


Fig. 3—light support.

Fig. 4(a).



written direct on the glass.

With the arrangement shown, the tips of the 100 watt pearl lamps in the conical aluminium reflectors are 16in. from the title centre, so exposures at 16 frames per second with cameras exposing at  $1/32$  of a second are  $f/2.8$  with Kodachrome,  $f/4.5$  with the  $27^\circ$  B.S. Pan films, and  $f/1.9$  with positive stock.

Soft-wood should not be used for the titler. Box-wood is ideal, but teak, which I used, is the best compromise. Walnut or mahogany are also suitable. I suggest you leave the question of exactly how the base channel section should be made to the joiner. Too much detail may evoke pitying comment, and their discretion can be relied upon.

#### Firm Easel

The easel is most simply made from soft builder's board, such as  $\frac{1}{2}$ in. thick Tentest or Celotex, painted with two coats of matt black. Drawing pins are very easily stuck in this. Two pegs with nuts or clips will hold the board vertically against the end of the main base.

The camera parallax compensator depends on the camera. If the viewfinder is horizontally displaced from the lens, the corrector merely slides horizontally the same distance, as in Fig. 4. If the displacement is both horizontal and vertical, then either the sliding must be along an angle, or a stepped support must be arranged.

Along the side of the main base I have arranged brass strips, tapped  $\frac{1}{2}$ in. Whit. every few inches. Into these tapped holes I can screw a rod to clamp the camera support or the easel holder (see Fig. 1). It is then possible to work without fear of distances being inadvertently disturbed.

The titler can be used in the vertical or near-vertical position, the main base being supported

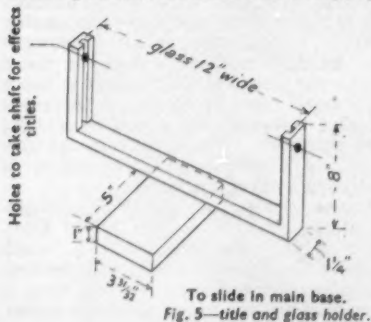


Fig. 5—title and glass holder.

by some homely accessory such as a chair. The light-supporting arms are strong enough to hold position in any circumstances. When shooting vertically, I do not rely on the simple side clamps; I add an ordinary joiner's clamp to the camera and the easel supports for safety.

#### One Row Of Perforations Is Enough

For well over twenty years now 16mm. sound film has been behaving in camera, projector, and splicer quite as effectively as 16mm. silent, and I think all will agree that a single row of perforations is ample. Further, one must acknowledge the advantage that would follow if the film base for sound and silent were the same. I think it most important that all new 16mm. apparatus should be so designed that it will accept both single and double perforation film, with, of course, single perforations on the right side of the picture, in accordance with the S.M.P.E. standard.

There are cameras, projectors and splicers now being marketed which do not comply with this logical requirement; and though, as always in such cases, this column exhorts, "Manufacturers, please note!" a great deal of valuable propaganda can be arranged by users sufficiently far-seeing to raise matters such as this when either buying apparatus or discussing it.

If some readers should feel indignant at having to bother about something that they feel can never benefit them, I would recall the advent of 17.5mm. talkies, a gauge which I wholeheartedly advised people to avoid for the very simple reason that when a satisfactory standard exists, it is not in the customer's interest to introduce a new standard which conflicts with it.

Any 16mm. cinematographer might be asked tomorrow to shoot a reel of single-perforation for stripping, or to show a bit of sound film, albeit silent, to please some acquaintance, or to join someone's damaged sound film. Therefore his apparatus should be able to do it, for single-perforation is here. Refuse to buy new apparatus that does not give this facility, and watch the rush to give us what we want!

#### TRANSPORT FILMS

The British Transport Film Library might not seem a likely source of entertaining shorts, but its latest catalogue proves otherwise. True, titles like *A Mechanical Rail Creep Adjuster* are well represented, but such outstanding film society favourites as *Dodging the Column*, *Ocean Terminal* and *Journey into History* are also available. All films listed may be obtained on free loan. The catalogue can be had from British Transport Films, 25 Saville Row London, W.1, price 1s.



No, Tudor Films are not so hard up for a theme that they have gone back to the primitives. Their current comedy, *A Thousand Times No*, is no straight reproduction of a period piece but the story of the misadventures of the unit which attempts it. The impressive-looking camera on the left is made out of cotton-reels and cardboard. Below: Sir Jasper ties Millie to the rails in the time-honoured manner.

## We're All On the Wrong Lines

says the proposer of this hard-hitting argument for a fresh approach to production. He illustrates his points with suggestions for a treatment flexible enough to permit of wide individual interpretation.

By JOHN LINGWOOD

I have long been interested in the cinema, but only within the last year have I seen many amateur films. Then six months ago I joined a cine club and bought a 16mm. camera. I have made only one (travel) film, which was technically poor. What right, then, have I to criticise the amateur film movement?

I do so because nearly all the amateur films I have seen so far have been insipid, lacking in experiment, and apparently made for a sound track that never came. And I have an unhappy hunch that they were typical.

Why is this? An amateur is making films for himself, for his own enjoyment. There is nothing to cramp his freedom of expression. His technique is severely limited by present-day commercial standards but not by the standards of the early silent classics. Indeed, he has possibly better cameras than those films were made with, and there is nothing, photographically speaking, in them that he cannot do. Yet what happens? Hundreds of feet of film are wasted on dreary boy-meets-girl comedies, with never a telling composition, never an unusual camera angle, and never the least conception of silent screen editing possibilities.

I should like every club to decide to cease production for a year and to use the money normally spent on buying film-stock for hiring great silent pictures. Each week they should meet, not to make films, but to study the way films were made before sound arrived. No, I'm not an intellectual snob who thinks sound



meant death to artistic cinema. The simple fact is that, despite tape and magnetic stripe, the average amateur production is basically silent; therefore we must learn from the silent rather than the sound screen.

That is the important point. Few of the producers of the amateur films I have seen seem to have had any conception of the different treatment needed in sound and silent cinema. The sound film is not merely a silent film with noise. It has a fundamentally different approach. The visual images on the screen have to be slower to accommodate dialogue. The silent film is free to change quickly from one image to another.

### Cannot Compete

The sound film can show more intimate characterisation, and the interplay of personality can be subtle, because those things are brought out more by the sound track than the visual image. So the amateur film (unless it has a Chaplin!) surely should generalise, for it cannot by its nature compete with sound in creating satisfying characters. The silent film can only satisfy by the creation and juxtaposition of well-composed and exciting images.

To illustrate this point I should like (illogically) to draw attention to two sound films, *Rhythm of a City* and *Muscle Beach*, which exhibit ideas the amateur might well develop. All that is needed to make films like these is local surroundings, camera, some film, a splicer,

and a halo of imagination. But do not let the imagination be too ponderous!

*Muscle Beach* is delightfully described by its makers as a relaxed documentary. Weight-lifters and body-building enthusiasts contort themselves vigorously while a quiet voice sings of the pleasure of lazing in the sun. Subtle tempo and a rich sense of humour make the film a little masterpiece. *Rhythm of a City* can be said to be an impressionist film; it seems to tell so little about Stockholm, yet truly captures the atmosphere of the city. It is a film which introduces short sequences of material, then develops and builds them into a whole.

This type of film offers a rich field for development. Amateur silent films seem tied down to plots, to stories, and to literary ideas, as painting was at the end of the nineteenth century in England. Music is a better parallel to films than painting, for like music, the cinema is a fluid medium that can state ideas, develop and recapitulate them.

### Three Themes

A simple example can be taken to show this. Most amateur filming is done on Sunday mornings. Let us, then, look at a street skirting a park on a Sunday morning, and observe the passers-by. We decide to build our film around three main themes: (1) a man and his dog; (2) two elderly ladies going to church, and (3) a group of cyclists going out for a day's run.

First, the camera notes the general scene. Suppose we are to make our film in early summer. We open with a shot of shining cumulus cloud, and slowly pan down to a tree in the park. Then come close-ups of leafy branches, on which we superimpose the title: "Sunday Morning". More shots of branches, then one of the long shadows of the tree on the opposite pavement.

Theme 1 opens with the dog, on a leash, coming into the picture. Camera notes dog as he strains at the leash, sniffing at exciting smells. It notes the man as he walks slowly along, reading his Sunday paper. He is reading the sports

page, although there is important news on page one; or perhaps he is looking at the *Sunday Pictorial*, while prominently displaying the *Sunday Times*.

Theme 2: the two elderly ladies are introduced coming in the opposite direction; there could be a study of contrasts here between the clothes worn by the ladies dressed for church and those of the man taking his dog for a run; cross-cutting between net-gloved hands holding a hymn book, and hand holding newspaper, between the ladies' neat Sunday hats and the man's unkempt hair. We look for anything that tells us something about the people and how they choose to spend their Sunday.

### Comparisons and Contrasts

Theme 3: a party of youths cycle down the opposite (park) side of the road, then swing across and pull up sharply in a bunch. One dismounts, and knocks at the door of a house to rouse a friend. The camera notes the actions of the others as they examine their cycle tyres, tighten up cape straps, etc. More contrasts here between the footwear of the cyclists, the man, and the ladies. The man crosses the road, unleashes the dog, and enters the park. The ladies turn the corner of the road. The cyclists greet their friend and are off.

Then build up a short pastoral symphony—impressions of a sunny morning, repeating shots of clouds, branches, pavement, etc., seen earlier. Next develop the themes with cross-cut shots: the cyclists—close-ups of faces, feet, pedals and wheels. Man talking to a friend, dog talking to a friend. The two ladies entering church. The steeple against the sky; a tree in the park from a similar angle. Shots of the road

Two more scenes from Tudor Films 8mm. Kodachrome comedy, *A Thousand Times No.* Below: Honest John v. Sir Jasper. Right: Sir Jasper interrupts an idyllic love scene between hero and heroine.



surface as seen by the cyclists; the path to the church door; the grass in the park.

Close-ups of the cyclists, now very warm; of the ladies in church (these shots to be "faked" at home); and of the men and the dogs. Much of the joy of this development section will come from the quality of the individual shots, and of



Will a leader like this appear on your film next year? Films on any theme can be entered for the Ten Best—there are no classes. Send for your entry form now. Details on page 758.

the varying tempo given in the editing to the three themes. Obviously theme 1 needs to be leisurely, theme 2 slow and smooth, theme 3 quick. Camera angle can also play its part: shots from 1 being taken from low down, for 2 steady, level shots, and for 3 at an acute angle.

In this way one could build up a film having no particular story to tell but relying entirely for its value on the atmosphere it evokes. It can be as pedestrian as the boy-meets-girl opus if handled insensitively and without a note of

humour, but it offers unlimited opportunity for observation and experiment, and can be great fun to make.

One must be sure that the cameraman fully understands and appreciates the structure of the film and the atmosphere it is to create, and one cannot have a hard-and-fast script. Let him be free to take spur-of-the-moment shots; he may catch something he may never have the chance to take again.

### Unexpected Pleasure

One of the happiest sequences in the travel film I made in Norway was quite unpremeditated. When in Oslo we went to see the Viegland sculptures—sculptures infused with movement and life. I intended to get a few shots of the groups, but did not expect to find small children clambering happily over the sculptures and playing naked in the fountains. It was an opportunity not to be missed. I took shots of the children playing, and big close-ups of the sculptures of the old men and women. One of the happiest shots was of a six-year-old girl very determinedly climbing a steep flight of steps, completely unaware of the camera.

Cross cutting the shots of children and statues produced an impressive effect, even if it was a trick Eisenstein has used—somewhat more expertly!—in *October*. I like to tell myself that this spur-of-the-moment sequence was truer to the spirit of the sculptures, that of the continual striving of man towards the light, than mere record shots could have been. But whether we make a *Sunday Morning* or an amateur *Battle-ship Potemkin*, we must remember that the amateur screen is generally a silent screen, and adapt our technique accordingly. And, please, no more wish-wash!

If you are a lone worker or small unit, are you bothered about going out into the streets for crowd scenes? With the example provided by a small group of enthusiasts, the Vanguard Film Unit, you needn't be. Their fine four star entry in the 1952 Ten Best, *A Letter to My Son*, has come up trumps this year, winning the Grand Prix du Scenario at Cannes.

One of the most effective scenes in the film shows a crowd outside a prison, waiting for notice of an execution to be posted on the gates. The step-father of the condemned man joins them. Some of them look at him curiously. All seem to be tensely waiting. Nice acting of bit parts, thinks the discriminating audience. Vanguard was lucky to have so many actors and actresses to call on, says the club member.

## He Doesn't Hold With Acting

British Film wins Grand Prix at Cannes

Yet everyone in that scene (apart from the step-father) was unknown to the producer, Victor Atlas, and all were strangers to each other. None of them knew, ten minutes before, that they would be "acting" in front of a camera. None of them was given an inkling as to what the film was about. The only briefing consisted of requesting two women to go through certain mechanical movements and of telling the rest to stare at a point off frame.

Victor Atlas, who relied on associative cutting to give life and meaning to these scenes, has firm views about acting for films. Simply stated, he

doesn't hold with it. Pudovkin-like, he looks for people to play their everyday roles, and although with the coming of sound this theory no longer has the support it once enjoyed, it certainly works for him. After all, if it is to be practised at all, surely the amateur silent film is the proper medium for it?

The Atlas creed is based on the contention that "every object that appears on the screen, moving or motionless, can be said to 'act'". Differing lighting set-ups, composition and angles, the direction and flow of movement, environment and atmosphere, all make their contribution to 'acting'. To complete the synthesis, a centre of interest is needed, and what better focal point for human eyes than a human being? And so he becomes the 'actor', aided by the other elements."

# Really Effective Fades

By C. R. SAGE

A fade is one of the most useful means of beginning or ending a sequence, yet the amateur often finds it difficult to produce satisfactorily. Few of us can aspire to cameras with variable shutter openings, and fade glasses give a misty or spotty effect on the screen. If you use the lens iris it is not easy to arrange a sufficient number of stops (at least four) over which to close it down, especially when working in bright sunlight.

You could, of course, in this case carry a selection of neutral density filters, so that the normal exposure would be at a fairly large aperture. But, even so: (a) there may be a disconcerting alteration in depth of focus over the fade; (b) an assistant is usually required to work the aperture ring smoothly; and (c) few irises close completely to give an absolute black-out.

If, as is sometimes recommended, you obtain a large iris diaphragm from a junk still camera and mount it in front of the cine lens, it will not give you a true fade, but an iris effect, particularly at smaller apertures.

## Using Dyes

All the above methods suffer from the defect that they have to be produced in the camera at the time of exposing the film, and not at the most useful time—i.e., editing—when you can be sure where you really want a fade.

For years, therefore, I have been using dye fades, which seem to be rather neglected by many amateurs. I am aware that the criticism usually levelled against them is that the dyes are not neutral in colour, and this is certainly true of some of the earlier ones (I remember one that used to give a bright blue colour!). But with a careful choice of dye, this effect is negligible, especially if you cut directly to a length of black film.

Fade solutions were off the

market last year, so I started some trials to find a substitute. Acting on a note on retouching dyes in an old issue of *Miniature Camera World*, I found the following quite satisfactory:

\*Naphthalene black (30745) 100 grs.  
Water to " " " " " 5 ozs.  
Wetting solution (optional) 2-3 drops

Strangely enough, the dye powder is a reddish orange in colour. Mix the powder with a few drops of distilled water to



form a paste, then gradually add boiling water (stirring all the time) to make up the volume. Store in the dark in a tightly corked bottle.

When making a fade, first soak the film in water for a few minutes, and then wipe off the surface moisture. Warm the dye solution to 75 to 80 deg. F., and run it into a glass tube or test tube. This should be slightly wider than your film, and slightly longer than the longest fade you want to make.

Lower the film into the tube, slowly at first, and then more rapidly as the "lighter" parts of the fade are reached. *Directly*

the required length has been dipped, start pulling it out again between two pads of cotton wool that have been moistened with water and thoroughly wrung out (see photograph). Slow down the speed of withdrawal till the last bit of film is removed very slowly.

You may need to dip again over some of the length to build up the dye in the blacker part of the fade. It is better to proceed in one or two stages to get an even effect rather than to rely on one dipping only. To get maximum opacity in the last frame, dip this *only* in the dye, and, without wiping, hang the film up to dry. Finally, polish the film gently with a soft rag.

## Not Too Rapid

The rapidity of absorption of the dye depends, among other things, on (i) its concentration; (ii) temperature; and (iii) how recently the film was processed. It is unwise to aim at too rapid an effect, as it is then more difficult to get an even fade.

Naphthalene black dye is not *absolutely* neutral in colour (being very slightly "warm"), but I do not think this need worry anyone, particularly on a film such as Gevaert Micro Pan, or on Kodachrome. I have found only one minor snag, and that is that if the dyed film is continually exposed to bright sunlight for a day or two, there is a bleaching effect on one or more components of the naphthalene black (it is actually a mixture of dyes), so that it goes slightly greenish.

Under normal conditions of storage and projection this will not occur. Before writing these notes, I kept some test fades for the best part of a year, and can see no deterioration in them whatsoever. Another use for the dye is, of course, the blackening of waste film for making leaders and trailers.

Cost? Almost negligible! I.C.I. Ltd., will sell you not less than 1 lb. of the dye for five or six shillings (including postage). This will make over two gallons of fade solution—enough to last all your cine life!

\*I.C.I. Ltd., Dyestuffs Division, Blackley, Manchester, 9



Corroboree dancers of the Kimberleys in North-West Australia.

The engaging story of what must surely be the longest self-financed location trip ever made—a journey which surely succeeded only because the producer was as light in heart as he was in pocket.

## Trekking Round a Continent on £14 plus twenty rolls of Kodachrome

By STUART CORE

Crocodiles and pearl-divers, rock pythons and aborigines crowded the screen in Kodachromed magnificence. And the sound track was superb; the musical note of the break-o'-day bird rang again and again upon the steamy mists of a tropical dawn, and mingling with the thwack, thwack of kangaroo's tails flailing the tall grass, changed suddenly and dramatically to the thudding rhythm of the corroboree dancers.

Half a million square miles of North-Western Australia had never before been so splendidly visualised. It was the travel film to end all travel film.

It was a pity I hadn't made it yet!

It never *would* be made, I reckoned, if we waited to acquire the necessary capital. It's the loneliest, wildest bit of country in the world... up North. £300 was the irreducible minimum (whittled down from the first fantastic estimate of £1,200). That was to buy food for seven months, petrol for seven thousand miles... and Film. If necessary we would cut down on food. But on film, never!

We didn't possess the £300, or anything near it! We had £90, and no prospect of getting any more. The obvious thing to do was jump

off into the blue and hope for the best. Something always turns up! Anyway, we had no job and at least we wouldn't have to pay rent in

The author and Annabel



the bush. We could camp. Besides that, we had a scheme!

We had a camera. None other than the amateur's familiar standby—an Ensign Kinecam, with three lenses, good, bad and indifferent. There were the accessories too: a tripod of indeterminate ancestry and a Weston meter. Also—and this is where the scheme came in—we had an ex U.S. Forces Victor projector. We were going to be a self-financing expedition, screening shows of our own films of Southern Australia wherever we could find an audience in Northern Australia!

So we left. Annabel, Jan and I. All three of us were good friends, despite the disparity in ages. Annabel is only twenty years old, and my wife and I peer rather cautiously at birth-days, before we step carefully around them. But Annabel shows her age more than we do. And carries a good deal more weight. For she was born in the days when motor cars were motor cars, and had many horses under their bonnets . . . draught-horses!

### Self-Contained

It was a good job she had, with all the outback overlanding paraphernalia we had to carry: food, shovels, axes and wire rope, forty gallons of petrol, ten gallons of water, our camping gear and last, but most important, the necessities for implementing the scheme. These were the projector, a ten-foot screen which we could hang on a tree or in a hall as the occasion decided, a Garrard record auto-changer, a rotary convertor weighing ninety pounds for use in outback settlements where the current was D.C. and a generator (late of H.M. submarines) for places where there was no electricity at all.

This generator, which delivered 22 amps. of 110 volt A.C. current, bulked hugely on a platform welded to Annabel's hefty front bumpers. When required it was connected by V-belts to a massive pulley wheel which was painted a startling fire-engine red and hitched on to the engine in the place normally occupied



"They left us with a viewfinder full of little boys." Native children in the crocodile-infested waters of the Fitzroy river.

by a startling handle.

The above ensemble imparted a highly technical look to our equipage and caused at least one Australian newspaper to describe us (optimistically) as a Film Unit! Such a grandiloquent title was hardly in keeping with our finances. We had £14, which was all that was left after paying for twenty rolls of Kodachrome. Neither money nor Kodachrome, we felt, allowed much of a margin. It was just as well there was the scheme!

The whole of the two thousand miles of North-West coastline is inhabited by about 7,000 people and they are found in small townships (91 in the smallest) situated from two to four hundred odd miles apart. Nothing in between—no villages, hamlets, petrol pumps, cafes, milk-bars or pubs; no traffic policemen, traffic lights, or even traffic!

Obviously our venture in showmanship would not overwhelm us with a golden stream. With luck, we reckoned we'd make enough to quench Annabel's insatiable thirst for petrol and to replenish the flour, tea, tinned meat and fruit which would be our only diet for six months.

Below: the author—who points out that he is the one in the shirt—comes in for a close-up with the Kinecam. Members of the corroboree orchestra are beating on the ground with rhythm sticks. Right: the Australian aborigine is never camera-conscious.



There might also be, we hoped, an occasional wild turkey, or a bit of kangaroo meat. This, I explained carefully to Jan, was the reason I was taking my rifle. She, being undutifully doubtful of my hunting capabilities, was inclined to lean heavily upon the re-assuring presence of a couple of tin-openers.

For the rest—and at no extra cost—we laid in a good stock of Faith. This was of considerable use. When Annabel's cylinder head cracked in the first thousand miles, we mended it with a tin of Chemi-Weld and some Faith. And when, quite early on the trip, we sold the Weston meter to a lonely outback camera enthusiast to raise money for petrol, our exposures were thenceforward guided by Faith—that and Jan's sun glasses. If she had to wear them to avoid squinting we gave f/6.3. If she could see comfortably without them, we opened up half a stop or more (according to the lessening degree of squint). It worked all right, which was just as well, for the only Kodachrome processing plant in Australia was three thousand miles away to the south-east and we never saw as much as a foot of our precious film until six months later.

### Keeping Cool

By that time you might think that the latent image would have vanished for *all* time, after being kept in temperatures of 90 degrees and up, especially as all we did was to replace the rolls in their tins and wrap them up in the middle of our spare clothing (*not* resealed, which in tropical conditions only tends to inhibit any moisture present). The bundle of clothes in turn was stowed in the very centre of Annabel's load along with the butter. This ingenious system of cool storage was surprisingly effective. Even the butter could sometimes be spread with a knife instead of a spoon!

No script existed for our film, for the sufficient reason that we had not the faintest idea what we were going to come across. We worked by guess and by Faith, shooting anything that looked likely in the blissful expectation of cutting it into a world-shaker

in the course of time. Everyone knows what *that* system means. Largely, in our case, it meant finding out (six months too late) that our footage was woefully deficient in cut-aways, particularly (in a travel film of this nature) of ourselves doing things. Or, more appropriately, of ourselves doing nothing. This was due to dispraised modesty. It was wrong of us.

### Lucky Encounter

Oddly enough, people *like* people. And people like to see what other people are doing, particularly in North-West Australia, which can hardly be called a congested area. At one time over a week elapsed before we met another car. And it was just as well for both parties that we did. *He* was out of water and *we* were on the wrong track—a waterless one, too, where earlier travellers have died of thirst. That's why it was named Madman's Track, because when you die of thirst, you first lose your reason.

I thought at first, it may have been christened that by some other photographer, for I spent some of the most maddening moments of my life around there trying to film kangaroos, the most delightful of animals and the most infuriating of film extras. They lope slowly to and fro, carelessly posing in wild beauty, until you are within six feet of shooting distance. Then they wheel, as one kangaroo, and go cheerfully crashing through the long grass, to the cursing confusion of the excited cameraman whose only hope of ever using the shot, made with shaking hands and a three-inch lens, is that the innocent audience will be so enraptured in following the



The author's 7,000-mile journey roughly followed the coastline of Western Australia.

Jan and Annabel  
on the road in  
Central Australia.

animal's bounding progress that they will be entirely oblivious of the wildly waving horizon.

Progress through the North-West was leisurely. It had to be. When we were not digging Annabel out of heavy sand, we were painfully lashing broken springs together with wood and fencing wire, or squatting by the side of lonely tracks, slowly frying in the boiling sun and hoping against hope that at least one vehicle might show up during the day. For then Annabel's histrionic talent could be saved for more worthy occasions than that of yet again providing the lifeless track with the movement that all the authorities insist should be part of a moving picture.

Inevitably the lead would fall to Annabel again. In fact, it's practically Annabel's film. And that would be more time wasted, because after we had dashed dramatically across the empty landscape in a twenty-foot-high cloud of dust, we'd have to go back to the distant point on the plain where Jan had been stationed with the camera and pick it up. And Jan, too, of course.

### One Night Stands

Even the cockatoos roosting in the trees during the mid-day heat were wont to regard themselves as a specially still variety of still-life until I'd hurled countless stones into their midst, when they would hurtle off in a white cloud of shrieking abuse long before I could bring the camera to bear.

Then, too, there was the matter of stopping a night or two in any place where enough people

*Roebourne, the smallest town on the coast, with a population of about 90—but not too small to support a film show. The cylinders in the foreground contain the town's water supply.*



could be gathered together in the sight of the projector to enable us to revive our perennially wilting exchequer. On these occasions we usually pitched our camp in the bush a few hundred yards from the main (and only) street to save hotel expenses. But it wasn't only a question of cost—we liked it that way. Better a camp under the stars and a chop grilled on the fire than the most palatial hotel in the country. Not that there *are* any palatial hotels in these parts. Quite the reverse.

### Roof Raiser

In one place we screened in a stone-built (as opposed to the customary corrugated iron) Masonic Temple about the size of a suburban drawing room. Most of the other buildings had been recently bereft of their roofs in a hurricane—cockeyed bobs they call them up there. In another we were surrounded by the vast, echoing floors of a meat works, and in yet another we created an all-time attendance record of 184 in a town of 185 (the 185th was looking after the bar in the pub). Mostly, though, our shows were in the open air with the tropical moon doing its level best to wash the picture off the screen, and all the wogs that ever walked, crawled or flew, incinerating themselves in wingless heaps around the lamp-house.

The other drawback to open-air screening was the occasional tropical rainstorm that swept up through the trees without warning of any kind and which, on at least one occasion was responsible for breaking up our meeting in some disorder. Despite the drenched patrons' efforts to get their money's worth by peering through the lashing rain at a practically invisible screen and our own somewhat original method of honouring the tradition that "the show must go on" by holding a large and faded beach umbrella over the projector (and part of the operator), the presentation packed up.

But the most memorable of all shows was that we gave to the two hundred and fifty native patients in the Derby Leper Colony as some slight return for the fortnight's kindly hospitality

extended to us there and the facilities for making film granted so freely. Every one of the lepers were there, faces shining with soap, water and anticipation in about equal proportions.

Every one that could manage it spent at least part of the evening prowling around behind the screen, seeking the origin of the mysterious people whose antics on the front of it were causing such prolonged howls of merriment that I switched off the sound track. You couldn't hear it, anyway. It was the first time most of them had seen films, for the majority were bush blacks—unfortunately leptosy contacts gathered in from among the nomad tribes that roam the country from Cape Don to Broome.



A leper is given an injection. As the author had no lighting equipment, he posed the subject against a window and shot a silhouette for this interior Kodachrome scene.

They are the last living link with Stone Age man. From the film angle they are unique. They have followed an unchanging pattern of life for over twenty thousand years, and it was that life we wanted to film. And finally we *did*, in a remote corner of the Kimberley Ranges where we found the wild independent nomads of the bush—the real thing, including one murderous-looking character with a stick thrust through his nose, who looked as if he ate the kidney fat of a couple of enemies (an old Aboriginal custom) every morning before breakfast.

In actual fact, his repellent appearance concealed a heart of gold and never did I see a man so upset as when I tactlessly rejected some wickety grubs he offered me. It is really incredibly difficult to make clear in pidgin English that one is allergic to live wood grubs—or dead ones, for that matter.

But he had the heart of a child. He was instantly mollified with tobacco and squatted down forthwith to happily disembowel a dead kangaroo (with his fingers) in front of the camera. They were most obliging in these

matters and very quick in the uptake—too quick sometimes, for as soon as they thought they had even a glimmering of a notion of what I wanted, they started right in to do it—regardless.

Light and location meant a little less than nothing. I gave up, and just followed them about with one hand on the shutter release and the other hovering expectantly in the vicinity of the diaphragm, not knowing whether at any given moment of the next few hours, I would be operating at  $f/6.3$  in blazing sunshine or, without a minute to lose, at  $f/1.9$  in the deep shadow of the trees when someone suddenly decided to pick that very spot to carry out an immensely interesting and unrehearsed bit of character stuff like sharpening a spearhead or making a boomerang. It was just as well we had no meter. We'd have lost the picture while we were reading all the figures and dials.

### Male Priority

Exposure problems were complicated by several factors. There was the short contrast range between white-hot sunshine and ink black shadows, and the amount of light absorbed by the dark green foliage of the gum trees. There was also the fact that the skins of all our temporary actors were black, or at least a heavy chocolate. This explains why we were sometimes working at  $f/3.5$  in the full glare of noon-day (on extreme close-ups of native faces).

At no time were the women permitted to head the bill (so to speak). The men were not at all sure what part the film camera played in the

In the background Annabel can be seen providing movement for an otherwise static shot. From this point it was 300 miles to the next settlement.



Right: native lepers see their first 16mm. film show in the open air. The projector was run off the generator which the author carted round with him, driven by Annabel's engine. But even at night it was so hot that water had to be continually poured through the radiator to keep the engine from overheating as the show progressed. Below: magnetic ant-hills which played a big part in the film. They are so called because they never vary more than a degree from true North on their thinnest edge. Sometimes they reach a height of 30ft.



white feller's mad scheme of things, but they knew that something important was the only thing permitted to be in front of it. And they were the only important things round there that they knew of.

The women were promptly chivvied off about their work, which after all is surely their place in any properly organised community! When we wanted pictures of the children who were bathing in the crocodile-infested Fitzroy River, the girl babies were swiftly hauled off to one side, leaving us with an uninterrupted viewfinder full of little boys.

No women were in evidence when we filmed a corroboree. They were gone like the wind at the first whistling warning of the bull-

roarers, for it is instant death to any woman who, however inadvertently, happens to witness one of these ritual dances at which the young boys of the tribe are initiated into manhood and which was nearly as exhausting for me to film as it was for the dancers to enact. They danced all day and they danced all night, and if I hadn't run out of film and cleared off, they'd have been dancing yet.

The heat was intense—110 degrees in the water-bag, as the Australian expression has it. The corroboree started at first light (piccaninny dawn) and before mid-afternoon I had finished my own supply of drinking water, not daring to walk the mile back to camp for more in case some particularly filmable act took place in my absence. Most of the dances are put on as acts, very much as in our own theatres, and each act is a masterpiece of mimicry in which every item of their daily lives is portrayed in perfect pantomime: hunting, fighting, and lovemaking; animals, birds and the stranger within the camp.

### Comedy Turn

That is why, a few days later, I discovered a black opportunist stalking solemnly around under the trees holding a bit of stick up to his eye and making a noise which can only be written as *rrrh-rrrh-rrrh*, but which was, in fact, a most convincing reproduction of the Kinecam's motor. I watched, fascinated from behind a tree. This tribal comedian was hell-bent on rehearsing a new and gloriously funny cameraman act to spring on his appreciative colleagues at the next corroboree session. The least said about my own recognisably cartooned filming antics, the better. But at least I know we shall not be forgotten along the Fitzroy River for many corroborees to come. I suppose that's fame in a way.

One day I hope we'll return North to make another film—with plenty of cutaways this time. Never again do I want to rack my brains deciding how to chop up pieces of one overlong



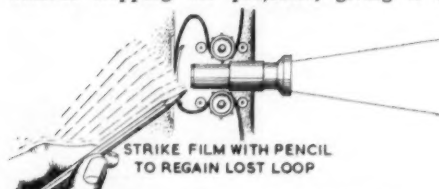
# Movie Miscellany

Experience is the best teacher, but it's a very expensive way of learning. The newspaper boy's familiar cry points to an easier way: "Read all about it!" But what books to choose? And how can you judge if they will meet your requirements from the titles alone? Here is a select descriptive list covering every aspect of cine, with short extracts from some of them to give you a taste of their quality. All are books which your dealer or bookseller has in stock or can readily get for you; or they can be obtained direct from Fountain Press at 46-47 Chancery Lane, London, W.C.2.

## Curing Projection Troubles

A good projectionist is never far from his machine in case something should go wrong while the film is running through. If the machine is switched off quickly, the risk of serious damage to the film will be greatly minimised. An experienced operator will recognise the tune of his machine so that, if trouble arises, the slight change of pitch will immediately warn him of danger ahead.

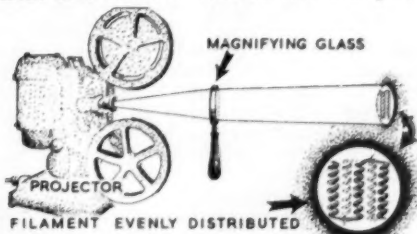
Two faults most likely to develop during projection are loss of lower loop or failure of the take-up reel to function properly. In the first case, the loop may sometimes be regained by inserting a pencil in the reduced loop and, without stopping the projector, giving it a



quick pull downwards (see above). The second fault is usually caused by a spool with bent edges or by a weakened spring belt which should be replaced. If the film falls to the floor, it should be cleaned before re-winding on to its reel.

## Checking Projector Lamp Alignment

If the projector lamp is correctly aligned, the screen will be evenly illuminated and it is important that this point should be checked from time to time. One method is to project



the light on to the screen without film and check over the four corners with an exposure meter. A quicker method is to place an ordinary magnifying glass before the lens, when an enlarged image of the lamp filament will be projected on the screen. This should be central and evenly distributed. Most projectors can be critically adjusted to make the final positioning of pre-focus lamps give optimum results. (See diagram at foot of col. 1).

## Hints on Cleaning Screens

Projection screens should be cleaned with the utmost care. White and silver surfaces can be washed gently with luke-warm water in which a few flakes of ordinary toilet soap have been dissolved. It is best to try out a tiny spot in the corner of the screen first to make quite certain that washing will not damage the paint. Never use too much water, and rinse off before the liquid has had time to soak in. The screen should be perfectly dry before re-rolling and replacing in its box.

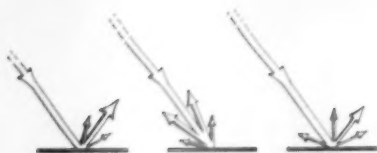
Beaded screens cannot be washed or brushed but may be bleached out in strong sunlight during dry weather. Care should be taken not to make the screen hot in the sun or the adhesive may become tacky when the glass beads might become loosened.

From CINE HINTS, TIPS AND GADGETS (By Denys Davis, 10s. 6d.). A fascinating collection. Every idea works and nearly all the gadgets can be made with easily obtainable, simple tools or odds and ends. They range from the simple to the advanced but none is intricate and all will result in better films or improved presentation. The collection is broadly divided into camera operation, lighting, darkroom, editing, titling, projection and sound.

## Which is the Best Screen?

Some people project on to a plain wallpaper and get away with it! But the three recognised surfaces are matt white, "silver" and beaded. Each has its advantages according to the circumstances of projection.

Fig. 1 shows how the three surfaces reflect a beam of light which falls on them from an



### \* SILVER \* BEADED \* WHITE \*

Fig. 1. Strength of reflection from different surfaces, according to the angle of the incident ray. All screens scatter the light to some extent: the silver screen reflects most strongly away from the incident beam, the beaded screen reflects best towards the incident beam, while the matt screen spreads the reflected light evenly in all directions.

angle. The matt white reflects the light in all directions and the spot of light which the ray forms on the screen looks equally bright from all angles. The silver screen, which is surfaced with aluminium dust, tends to reflect its light at an angle, rather like a mirror. Consequently the spot of light on the screen looks brightest when viewed from an angle more or less opposite to that of the incoming ray, but looks distinctly dim when viewed from any angle greatly different from this.

The beaded screen, which consists of tiny glass beads on a white surface, is peculiar in its behaviour. Each bead acts like the reflex recorder on a bicycle or on main-road advertisement hoardings: it reflects the light back in the general direction of the incoming ray. The spot of light on the screen therefore looks brightest to an observer situated near the source and begins to dim off as soon as he moves very much to one side or the other.

**Directional Effects.** The projector, of course, is on a line at right angles to the centre of the screen. With a silver or beaded screen a large part of the light is reflected back again towards the projectionist himself and to the members of the audience who are more or less on the same line. To those on this line the beaded screen looks brightest, the silver screen is a close runner-up and the matt screen is relatively dim.

But to those off this line the difference in brightness is not the same. Generally, to those

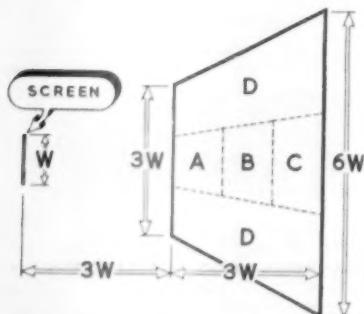


Fig. 2. Plan of "theatre" dimensioned in screen-widths (W). A, B, C and D, in that order, are the best locations for viewing the picture on the screen.

sitting on the outside of the audience space shown in Fig. 2, the silver screen looks slightly brighter than the beaded screen and the matt white screen is practically as good.

So, if the room is long and narrow, the beaded screen is definitely best; if it is oblong, the beaded screen is slightly better than the silver except for those sitting near the side walls. But if the room is square, people who must perforce sit outside the normal audience area will be grateful for a matt white screen. This is a generalisation subject to qualification in regard to stray light, which is discussed later.

If colour films are included in the programme, a pure dead-white screen, without even a trace of blue, is regarded by most people as the most suitable. There are some projectionists, however, who prefer the beaded surface for sparkle.

From *HANDBOOK OF AMATEUR CINEMATOGRAPHY* (Vol. 1. Edited by R. H. Bombard, B.Sc., A.R.I.C., A.R.P.S., M.B.K.S., 25s.). This comprehensive work contains the first eight titles in the Cinefacts series, each of which is available separately at 2s. 6d. They are: The Cine Camera and How to Use It, Cine Film and How to Expose It, Family Movies Outdoors, Travel with a Cine Camera, Filming Indoors, Editing and Tinting, The Movie Projector and Home Movie Shows. The emphasis throughout is on facts—the essential facts which are vital to good movies but which do not call for resources beyond the capacity of the careful worker.

## Correcting Faults in Exposure

The commonest faults met with in any branch of photography are connected with exposure. In reversal films a certain amount of correction is possible with the finished positive by reducing under-exposed scenes and intensifying those which have been over-exposed—a treatment the very reverse of that accorded an ordinary photographic negative. Operations can be carried out in dishes, the film being wound on its frame as for normal processing, or if a short length, dealt with separately by hand.

In either case, treatment should start immediately after the final wash (which in the case of intensifying must be exceptionally thorough) and before drying the film. If by chance the latter has been dried then, before either reduction or intensification is attempted, it should be immersed in water for 10-15 minutes. Remember that both intensification and reduction increase graininess and are better used only as a last resource.

### Reduction

The simplest reducing solution is a permanganate one, as given below. The film must be frequently examined while in this bath and afterwards rinsed, the brown stain being then removed by placing in a fresh acid-hypo. bath or a 5% solution of sodium or potassium metabisulphite.

Solution of pot. permang. (5%)	1 drachm	12 c.c.
Sulphuric acid (10% by volume)	5 drachms	60 c.c.
Water to make	...	10 ounces 1 litre.

A rather more favoured method employs Farmer's Reducer, the action of which can be controlled by its strength, remembering that, at the concentration given below, its action is energetic. Two solutions are prepared :

A. Water at 125° F. ...	16 ounces	500 c.c.
Hypo. ...	1½ ounces	50 gms.
Sodium carb. anhy. ...	250 grains	17.3 gms.
Cold water to ...	32 ounces	1 litre.
B. Potassium ferricyanide ...	75 grains	5 gms.
Water ...	32 ounces	1 litre.

For use, mix equal parts of A and B. The addition of sodium carbonate to solution A permits of the mixed bath keeping for some hours. The process must be watched closely and the film removed from the reducer before action is quite complete and immediately rinsed in running water. Use a fresh quantity each time.

### Intensification

It is essential to remember that anything beyond very slight intensification will result in a dense, unpleasantly grainy image.

The film is first bleached in the following bath :

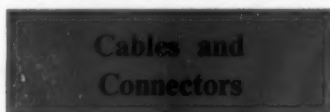
Mercury bichloride (corrosive sublimate) ...	1 ounce	25 gms.
Ammonium chloride ...	1 ounce	25 gms.
Water up to ...	40 ounces	1 litre.

As soon as bleaching is complete, which will require 2-3 minutes, wash for not less than 20 minutes, in running water and blacken in the following bath :

Liquid ammonia (0.880) ...	1 ounce	25 c.c.
Water up to ...	40 ounces	1 litre.

Make sure that the blackening is complete, then wash for another 15 minutes in running water and dry the film.

From *MANUAL OF NARROW-GAUGE CINEMATOGRAPHY* (Edited by Arthur Pereira, F.R.P.S., M.B.K.S., 27s 6d.) This is undoubtedly the most comprehensive textbook available, covering all aspects of 8mm., 9.5mm. and 16mm. work with great thoroughness. It provides a remarkably detailed survey of all the processes and techniques used in substandard film work, starting from basic principles and concluding with presentation, so that its list of contents is in fact the meticulously sign-posted route to a complete journey through the fascinating land of film work.



Cables and plugs should always be clean and dry, and the insulation periodically examined and repaired. The mains cable should not

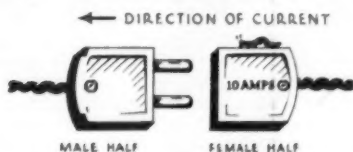


Fig. 1. 10-amp. flex connector. The "male half" must always be on the dead side of an electrical circuit.

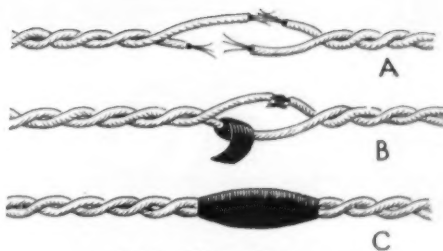


Fig. 2. Joining twin flex.

(A) Cut the two ends so that they are of unequal lengths, and then splice the wires by joining a long end to a short one. Staggering the joints will prevent a lumpy joint from being made, and also lessen the chance of a short circuit through faulty insulation.

(B) Apply a little solder to each of the joins and then bind them with insulation tape. If no solder is available, splice the wires in such a way that they cannot be pulled apart.

(C) Twist the flex to normal, then apply the outer bindings of insulation tape. When you have finished, rub the join between your hands for half a minute—this will make all the bindings stick more firmly. Test the flex at the first opportunity by connecting it to a lamp or volt-meter.

consist of a length of 5-amp. lighting flex ; power cable should be used (Fig. 1). Cables should be coiled in such a manner as to prevent them from twisting, otherwise they will eventually develop kinks and then probably split.

Any joins in the cables must be correctly made to prevent them from coming apart, and

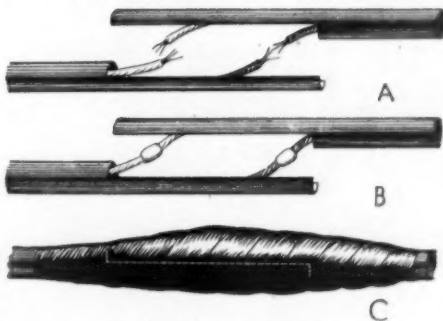


Fig. 3. Joining two-core cable.

(A) Cut away half the outer cover as shown, and then cut the inner wires so that one is longer than the other. Remove as little of the inner insulation as possible.

(B) Splice and solder the wires together, but be careful to match the colour of the inner insulation. Test the joins by pulling before taping them.

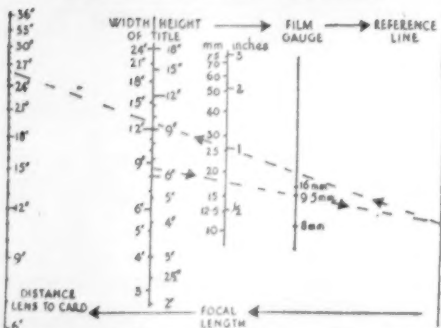
(C) If the outer covering has been correctly cut, it should now be possible to fit the ends together without any part of the join exposed. It must now be covered by insulation tape, and bound as tightly as possible. Next roll the join between your hands to make the tape stick properly. The finished join may be further protected by a coating of paint, especially if it is to be used out of doors.

should be well protected with insulation tape, the latter wound in such a manner that its width is gradually tapered down to the width of the cable. Permanent joins should be painted over as an added protection, but it is most important to see that the wires within are securely spliced (Figs. 2 and 3). Plugs made

of bakelite should also be covered with insulation tape, as this will prevent them from breaking if dropped.

The cable used for the loudspeaker may have any number of wires inside it, and because of the difficulty in replacing a broken speaker-lead connector, you must pay special attention to preventing the latter from ever becoming loose. To replace a connector to a six-core cable is not an easy job—there are 36 different ways you can do it, but only one is the correct way.

## Titling Distances and Exposures



Calculating titling distances: A line is drawn from the point representing width and height of title through the mark for the size of film. From the point where this line cuts the reference line another line is drawn through the mark corresponding with the focal length of the camera lens and shows, on the left-hand side, the required distance of supplementary lens from card. To allow for possible errors in centring, a card slightly larger than the indicated dimensions should be used, on which is a title slightly smaller than the calculated size. This calculator also can be used "in reverse".

## And Then There Are Also...

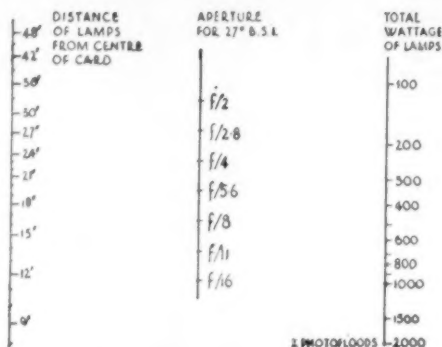
**IDEAS FOR SHORT FILMS** (By Alex Strasser, 3s. 6d.). Simple scripts for a wide variety of films—portrait, pictorial, documentary, grotesque, comedy, silhouette and puzzle pictures, with advice on camera tricks and model and cartoon work. The longest script contains no more than 51 shots.

**CINE TITLING SIMPLIFIED** (By Harold B. Abbott, 3s. 6d.). A famous guide to titling which has run through many editions. Lettering, size and design of title cards, camera distances, exposures and backgrounds are dealt with in readily understandable style.

**TRICK EFFECTS WITH THE CINE CAMERA** (By H. A. V. Bulleid, 3s. 6d.). Superimposition, masking, optical distortion, tricks with colours, varying camera speed and set-up, etc., clearly described, with full data.

And three or four of the other ways are likely to blow a valve or short-circuit something. However, most speaker-leads consist of a two-core cable, and may be reversed without causing any damage.

From **CINE FILM PROJECTION** (By Cecil A. Hill, 8s. 6d.). A practical manual for both amateur and road showman. The author writes from full experience of film shows given under a wide variety of conditions, expertly detects snags and indicates remedies. Projection equipment and its maintenance, screens, and projector set-ups are among the many aspects covered and there is a list of film libraries and practical definitions.



Aperture calculator for titling: The density of titles is a matter of taste, but this calculator enables the beginner to establish a basis from which to work.

From **MOVIE MAKING FOR EVERYONE** (By R. H. Alder, 9s. 6d.). For the movie maker whose chief interest is in family and holiday films, but the emphasis is less on actual production than on the technical and mechanical problems involved. These are clearly stated and resolved, the scope of the book ranging from the use of the camera and accessories to daylight and artificial light technique, titling and projection.

**EXPOSING CINE FILM** (By P. C. Smethurst, 3s. 6d.). An authoritative introduction to the High Light system by its inventor.

**PROJECTIONIST'S FAULT-FINDING CHART** (In cellophane case, 2s. 6d.). Shows at a glance how to trace causes of breakdowns and unsatisfactory performance.

**CINE DATA BOOK** (Compiled by R. H. Bomback, 21s.). A pocket book of facts and figures on cameras, lenses, laboratory work, colour, exposure, sound, processing, projectors, etc., for all four gauges.

**PRINCIPLES OF CINEMATOGRAPHY** (By Leslie J. Wheeler, V.R.P.S., M.B.K.S., 63s.). This handbook of motion picture technology—is virtually an encyclopedia—is designed for the professional, explaining as it does the fundamental principles of the processes and equipment used in production and exhibition, but sections of it also deal in a highly authoritative way with 16mm. as used by the professional, reduction printing, etc., the whole designed to provide a comprehensive record of modern technical achievement.

All books mentioned can be obtained from your dealer or bookseller or from Fountain Press at 46-47 Chancery Lane, London, W.C.2



For this kind of party scene it may be impossible to put lamps just where you would like them, and trailing lengths of flex might be dangerous. It is best to fix lamps and flex on the picture rail and hold the camera in the hand.

*Letter to Christopher (6)*

## Filming Indoors and Out

By H. A. POSTLETHWAITE

**My dear Christopher,**

Listening to a lecture the other day by a man who makes his living by taking photographs to illustrate books and calendars and so on, I was struck by the number of times he said, "When I came on this subject the light wasn't right, so I had to come back the next day before the sun got so far round."

In filming, where we are concerned with photographing people rather than places or buildings, we can often choose our own lighting; that is, we can arrange our out-of-doors group so that they are facing in the right direction. But the first essential is to learn to recognise what is the right direction. We have to learn to see as the camera sees.

If we meet a friend in the street, we recognise him by his features, figure, habit of walking, clothing perhaps; as likely as not we do not notice whether the lighting on his face is from the front, or the side, or from behind him. We may not even notice whether he is in the sun or in the shade. But if we were filming him, the direction of the light and its intensity might make all the difference between an effective picture and a poor one. This is because the camera is less tolerant than the eye to differences between light tones and dark tones.

I hope you won't think this unseasonable at a time of year when we often do not see the sun for days on end. I am using daylight as an example because, first, you will want to do some outdoor filming even in winter, and it is just as important to watch the light on a dull day as on a sunny day; and, second, if you get the hang of effective outdoor lighting, you will

find it easier to arrange a couple of lamps for filming indoors by artificial light.

Out of doors the lighting is always—or almost always—directional. That is obvious if the sun is shining, but even on a dull day one part of the sky will be brighter than the rest, and that will provide the main source of light. If you film someone on a dull day with his back to the bright part of the sky, the face will be dark and modelling will be poor. So it is better to shoot on a dull day with the subject pretty well facing the brightest part of the sky. You can't expect a sunny effect when the sun isn't shining; but provided there is interest in the scene, and sufficient action to hold the attention, the rather flat lighting may not matter.



*An example of back lighting. Notice the characteristic outlining of the subject in light.*



Fig. 1



Fig. 2



Fig. 3



Fig. 4

When the sun is shining, the best arrangement for black and white filming, unless you are aiming at some special effect, will be to point the camera so that the sun is neither directly behind the camera nor exactly to one side, but somewhere in between these two positions. Frontal sunshine usually causes screwed-up eyes, and gives a rather flat picture without interesting shadows. Lighting from the side can be dramatic and intriguing, but with close-ups in strong sunshine one side of the face will be very much brighter than the other.

### Glamour Effects

Back lighting—that is, with the sun behind the subject—can be very attractive if you are out for glamour rather than detail. A few shots of this kind make for variety in a record which is made up mainly of straightforward filming “with the light”. But be careful to choose a dark background so that the characteristic rim of light around the subject is not lost in a muddle of light tones and dark tones. Never include the sky in shots taken against the light; it will simply come out white.

Whatever the direction of the light, there are two additional factors that will modify the result. The first is the height of the sun in the heavens. If it is near the zenith, strong shadows will be thrown downwards, so that eyes may appear as caverns. If it is low, early or late in the day, shadows will be less intense, but they will be longer and may make attractive patterns. Be careful in such a case that the lens is adequately shielded; if the regular lenshood is insufficient, get someone to hold an umbrella, or something of the sort, so that it casts a shadow on the camera.

### Reflecting Light

The second modifying factor is reflection. Light may be deliberately reflected into the shadows on a face, for example, by something white held three or four feet away. A towel or a newspaper would do, but it should not be too close to the subject. A white wall not far away will reflect a lot of light. A dark wall, on the other hand, will cut off any stray light that might be coming from that direction. And when colour film is being used, a red brick wall can cause trouble by reflecting a reddish tinge over everything.

A sandy beach or seaside promenade will reflect a lot of light; and shadows will always be softer on a day with white clouds than when the sky is uniformly blue.

The best light for filming, particularly in colour, is the soft diffused sunshine you get on

Fig. 1: an example of side lighting with a low sun. Fig. 2: the sun was shining directly towards the camera. The lens hood might not have been adequate, so the camera was placed in a patch of shade under an overhanging tree. Fig. 3: side lighting with hazy sunshine. The dark background was appropriate for the shot. Fig. 4: the white cloth on the tray of the chair reflected light on to the baby's face—in fact rather too much in the lower part.

# CHOICE OF LIGHTING

POSITION OF MAIN SOURCE OF LIGHT IN RELATION TO THE SUBJECT.	SUNLIGHT	DULL DAY	ARTIFICIAL LIGHT*
<b>FRONTAL</b> (i.e., with light behind the camera)	Result in black and white rather lacking in contrast; all shadows will be vertical. Satisfactory for colour if glare does not cause screwing up of eyes. Beware of overexposure.	Best if light is very poor.	Satisfactory if lamp is definitely higher than subject. Very low lamp will give fireside effect. Level lighting would give flat result, like flashlight stills.
<b>HALF-WAY BETWEEN FRONTAL AND SIDE.</b>	Simplest for black and white, and satisfactory for colour if the sun is not intense.	Generally best.	Generally best; lamp should be two or three feet higher than subject.
<b>FROM THE SIDE.</b>	With hazy sun, quite pleasant; with a low sun the effect can be dramatic. Reflector desirable for close-ups if light is strong. Will need a bigger stop than frontal light.	Satisfactory if light is fairly good, but beware of under-exposure on really dull day.	Tends to be dramatic.
<b>FROM THE REAR.</b>	Tends to glamorise; figures will be outlined in light but rather lacking in detail. Avoid sky background. Lenshood essential and additional shielding of lens desirable. Open up two stops more than for frontal light.	Success depends on value of stray light or reflected light reaching faces.	For special effects only. Rear lamp, high, is more useful as subsidiary lamp to put gleam in hair. Lenshood essential.

\*A fill-in lamp at camera level is assumed. This should be farther away from the subject than the main lamp, e.g.,  $1\frac{1}{2}$  times as far.

a day when the sun is making its way through slight haze; it makes all contrasts of highlights and shadows gentler without spoiling contrasts of tone between one colour and another. And, by the way, do not believe anyone who tells you *never* to use colour film for against-the-light shots. Try it sometime, particularly on a day of hazy sunshine.

But meantime you are more likely to want to do some filming indoors—children's parties, family get-togethers, possibly amateur dramatics—and you may like some hints on using artificial light.

## Not So Powerful

First, you will want two or three photofloods. Get the smaller type, costing 2s. 6d. each. These consume 275 watts each, so three can be run off a lighting circuit, but their light output is equivalent to 800 watts because they are over-run. They get very hot and their average life is two hours; but you can do a lot of filming in two hours, and the lamps should be left on only while they are actually being used. They seem extremely bright in comparison with ordinary room lighting, but in relation to daylight out of doors they are not really powerful. So it is as well to use the fastest film you can get.

The lamps have bayonet fittings, like a domestic electric lamp, and can be used in ordinary lamp sockets; but they are much more efficient in reflectors. Metal reflectors can be bought with tubular stands, or with supports that will stand on a table or clip to the back of a chair. These cost from a few shillings, for the simpler types, to a few pounds for the more elaborate ones. But it is an easy matter to make a more-or-less conical reflector of thin white

card, and this can be very nearly as good as the commercial article.

Arranging the lamps to give best results is more of a problem in an ordinary room than it would be in, say, a studio, because you cannot always find room for a lamp just where you would like to put it. Very often you will have to make do with something less than the ideal. But a small room with light-tinted walls has the advantage that the walls serve to some extent as reflectors; this might make a difference of about half a stop, but, more important, it will soften the lighting.

I said that out of doors the light is almost always directional—that is, there is one main source of light—and the things to be considered for effective filming are whether the light falls on the subject from the front or the side or the

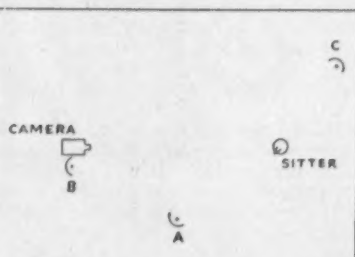


Fig. 5: a simple arrangement of two (or three) No. 1 photofloods for a C.U. in an ordinary room. A is the main lamp, 4ft. from the sitter and 6ft. high. B is the fill-in lamp, as close to the camera as possible and at camera level, 6ft. from the sitter. C, which is optional, is behind the sitter, as high as is practicable, shining down on the hair from approximately 4ft. In a light-walled room, exposure with the fastest 16mm. or 9.5mm. film will be f/4.5; with 8mm. it will be f/2.8.

### THIS MONTH'S HINT

*If a camera or projector is taken into a warm room from the cold, the lens is liable to become misted over. This would give an unpleasant fuzzy picture. So if the lens is detachable, carry it in the trousers pocket, wrapped in a soft handkerchief; or keep the camera warm under your coat. Run the projector for a minute or two, some time before it is to be used, to dispel any moisture on the condenser lens.*

rear; whether the light is high or low in relation to the subject; and whether the light is modified by reflection.

Exactly the same considerations apply to filming with photofloods. If you want the lighting to look natural, the best course is to imitate as far as possible the outdoor conditions by using one lamp (or possibly one pair or group of lamps) as the main source of light, and to arrange this so that it gives a pleasing effect; a second lamp should then be used to "fill-in" the shadows and soften the directional strength of the main lamp, thus taking the place of reflectors, natural or artificial.

The second lamp must be less powerful than the main lamp, or it would "kill" the shadows, so it should be placed further away from the subject. You will remember the old tag about intensity of light varying inversely as the square of the distance.

### Useful Refinement

You can improve on Nature if you want to by adding a third lamp behind the sitter to put a gleam on the hair, or alternatively you might use it to lighten up the background, but that is a refinement and not strictly necessary.

Fig. 5 shows a simple arrangement on these lines. To give good modelling, the main lamp (A) is placed to one side and two to three feet higher than the sitter's face; it could, of course, be on the other side, over by the far wall, if desired. The fill-in light (B) is as near to the camera as possible, so that while it will cast no shadows itself, it will add something to both the light and dark features; the distance between this lamp and the sitter will be half as much again as the distance between lamp (A) and the sitter.

The third lamp (C), if you have one, is high and to the side-rear, about the same distance from the sitter as (A). It will not affect the camera stop to be used, and should be switched off while a meter reading is taken. Make sure it does not shine into the camera lens.

There are, of course, many other arrangements of two or three lamps that would give satisfactory and interesting results, and it is fun experimenting. The points to watch are: first, there should be one predominating light; second, the position of this light should be decided in relation to the sitter, not in relation to the camera, and it should usually be higher than the sitter's face; third, the second lamp (the "fill-in") must be further away from the sitter than the main lamp, and placed so that it does not introduce any fresh shadows. Ideally its position should coincide with that of the camera; as this is impossible, it is best to put it slightly to one side, on the same side of the camera as the main lamp.

I have used the word "sitter" rather freely in the last few paragraphs, and the lighting scheme is particularly suitable for a close-up or medium close-up of one person. But it will suit a group of two or three people quite well.

When you want to film several people who may move about, or a children's party, arrangements may have to be rather makeshift. You



Frontal sunshine causes screwed-up eyes. However, the whitish roadway has given adequate relief to the shadows.

can't very well clutter up the floor with lamp-stands or lengths of flex. The best plan will probably be to fix as many photofloods as you have round the picture rail, pointing generally in the same direction as the camera; put other photofloods in place of the usual room lights; and if you can keep one lamp close to the camera, do so. But remember the fuses!

It is very much a case of hoping for the best, but if there is plenty of activity, no one will bother about double shadows on some of the faces, or about an underlit background. The great thing is to put enough light where it is wanted so that you are able to use a fairly small stop and get good depth of field.

### WELL, IF YOU MUST HAVE BEDROOM SCENES . . .

*The club had obtained the loan of a grand looking four poster. The leading lady lay sobbing on it. Enter the hero, who had to fling himself down beside her. "Action!" called the director. Hero advanced at a trot, flung himself down and then—says "Cineclub", retailing this story about Wimbledon Cine Club—came the swift climax. The bed collapsed, four posts and all. Of course, as every club knows, if they'd been making a comedy it would never have happened.*

# THE MOVIE MAKER'S GUIDE TO

# Mood Music

Although the professional film relies so largely on dialogue, music is also invariably a vital feature of it. How much more vital, then, is music to the amateur silent film. This list, compiled by cine enthusiast Phil Dacres, is for the most part based on his own collection of gramophone records, but we have added a few titles which experience of Ten Best shows indicates as being very useful standbys.

Few of us are prepared to buy records especially for a particular film. We have to do with what we've got, which explains why some of those listed below are quite old titles. All, however, are still current and together they have been found to provide for almost every mood the average amateur is likely to want to indicate. Next time you're buying records consult the list first to see if there are any which take your fancy both as attractive compositions in themselves and for their value as accompaniments.

If you are buying with films in mind, choose orchestral records. It is seldom that instrumental works will aptly

accompany a film, and vocals are even less suitable. The very familiar classics present difficulties, for they are so readily recognised that the danger is that the audience will hail them as old friends and be more conscious of the music than of the visuals it is meant to reinforce. Also, because of previous personal association it might suggest to them a mood quite different from the one you intended.

That, indeed, is the problem with most well-known compositions, whether classic or popular—and yet it is this type of record that we naturally collect. The solution—as so often with anything to do with films—is compromise. Don't bother unduly if you have to use familiar records—they are infinitely better than none at all—and if they are intended to accompany a family or holiday film, use only a few. Two or three records accompanying a family film usually give a better effect than an ambitious musical jigsaw. Their function is to provide an unobtrusive background, not a musical feast.

## Agitato

JUNGLE FANTASY ... ..	10"	Morales	Col. DB3189	Percy Faith and his Orchestra.
OBERON OVERTURE ... ..	12"	Weber	H.M.V. C3111	Boston Promenade Orchestra.
RIENZI OVERTURE (2 Discs) ... ..	12"	Wagner	H.M.V. C3425-6	Halle Orchestra.
THE FALCONS ... ..	10"	Charles Williams	Col. DB2992	Charles Williams and his Orchestra.

## Animals

CARNIVAL OF ANIMALS ... ..	12"	Saint Saens	H.M.V. DB5942-4	Stokowski and the Philadelphia Orch
<i>Includes</i>				
Introduction and Royal March of the Lion, Hens and Cocks, Mules, Tortoises, the Elephant, Kangaroos ... ..				
Aquarium, Personages with long Ears, Cuckoo in the Woods, Birds, Fossils ... ..	12"	Saint Saens	H.M.V. DB5942	Stokowski and the Philadelphia Orch.
The Swan and Pianists ... ..	12"	Saint Saens	H.M.V. DB5943	Stokowski and the Philadelphia Orch.
ENTRY OF THE LITTLE FAUNS ... ..	12"	Saint Saens	H.M.V. DB5944	Stokowski and the Philadelphia Orch.
WALTZING CAT ... ..	10"	Pierne	Col. DX273	Jack Payne and B.B.C. Orchestra.
		Anderson	Col. DB3141	Ray Martin and his Orchestra.

## Barbaric

JUNGLE FANTASY ... ..	10"	Morales	Col. DB3189	Percy Faith and his Orchestra.
JUNGLE DRUMS ... ..	10"	Ketelby	Decca F7619	Ketelby and his Orchestra.
NIGHT ON THE BARE MOUNTAIN ... ..	12"	Moussorgsky	H.M.V. DB5900	Philadelphia Orchestra.

## Comedy

ARCADIAN LANCERS ... ..	12"	Monckton	Col. DX1246	Harry Davidson's Orchestra.
DANCE OF THE TUMBLERS ... ..	10"	Rimsky-Korsakov	Decca F7885	Bournemouth Municipal Orchestra.
MAGIC CIRCLES ... ..	10"	Ross	Parl. R3691	Sidney Torch and his Orchestra.
POLICEMAN'S HOLIDAY ... ..	10"	Ewing	H.M.V. 88005	New Light Symphony Orchestra.
VANESSA ... ..	10"	Rose	Col. DB3167	Charles Williams and his Orchestra.

## Ceremonial

ENTRY OF THE BOYARDS ... ..	12"	Halvorsen	H.M.V. C2861	Boston Promenade Orchestra.
CAUCASIAN SKETCHES (PROCESSION OF THE SARDAR) ... ..	12"	Ippolitov-Ivanov	H.M.V. C2849	Boston Promenade Orchestra.

## Children

DOLL DANCE ... ..	10"	Brown	Bru. 04795	Russ Morgan and his Orchestra.
HOLIDAY FOR STRINGS ... ..	10"	Rose	H.M.V. B9364	David Rose's Orchestra.
LA SERENATA ... ..	10"	Braga	H.M.V. B9898	Melachrino Strings.

## Dramatic

A VOICE IN THE NIGHT ... ..	12"	Spoliarsky	Col. DX1264	Queens Hall Light Orchestra.
FORCE OF DESTINY ... ..	12"	Verdi	H.M.V. DB6314	N.B.C. Orchestra.
LES PRELUDES (2 Discs) ... ..	12"	Liszt	Col. LX1052-3	Philadelphia Orchestra.
PEER GYNT (DEATH OF ASE) ... ..	12"	Grieg	H.M.V. C3922	Halle Orchestra.

## Dreamy

MISTY VALLEY ... ..	10"		Dec. F10315	Frank Chacksfield and his Orchestra.
MUSIC OF THE SPHERES ... ..	12"	Joseph Strauss	H.M.V. C2195	Vienna Philharmonic Orchestra.
TUESDAY SERENADE— VALSE LENTE ... ..	12"	Stanford Robinson	Col. DX1174	The Light Symphony Orchestra.

## Dawn

AT DAWNING ... ..	10"	Cadman	H.M.V. B8599	Boston Promenade Orchestra.
MORNING—"PEER GYNT" ... ..	12"	Grieg	H.M.V. C3933	London Philharmonic Orchestra.

## Drinking

WINE, WOMEN AND SONG ... ..	12"	Johann Strauss	H.M.V. C3036	Boston Promenade Orchestra.
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## Devilish

BALLET MUSIC "FAUST" (2 Discs) ... ..	12"	Gounod	H.M.V. C1462-3	Royal Opera House, Covent Garden Orchestra.
DANCE MACABRE ... ..	12"	Saint Saens	H.M.V. DB3077	Philadelphia Orchestra.
VALSE TRISTE ... ..	12"	Sibelius	H.M.V. D1284	Chicago Symphony Orchestra.

## Despair

KELTIC LAMENT ... ..	12"	Foulds	Col. DX925	Jacques Orchestra.
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## Excitement

LA BOUTIQUE FANTASQUE (2 Discs) ... ..	12"	Rossini	H.M.V. C2846-8	London Philharmonic Orchestra.
MOTO PERPETUO ... ..	12"	Paganini	H.M.V. DB3858	N.B.C. Symphony Orchestra.
SABRE DANCE "GAYANEH" ... ..	12"	Aram Khatchatourian	H.M.V. C3572	Philharmonic Orchestra.
SEMIRAMIDE (2 Discs) ... ..	12"	Rossini	H.M.V. DB-3079-80	New York Philharmonic Orchestra.
THIEVING MAGPIE OVERTURE ... ..	12"	Rossini	H.M.V. C3271	Boston Promenade Orchestra.
ZAMPA OVERTURE ... ..	12"	Herold	H.M.V. C3283	Boston Promenade Orchestra.

## Exotic

ENLLERO ... ..	10"	Morales	Col. DB3189	Percy Faith and his Orchestra.
SCHEHERAZADE (3 Discs) ... ..	12"	Rimsky-Korsakov	H.M.V. C2968 C2571 and C2972	London Philharmonic Orchestra.

(These numbers contain all the melody ; the other records repeat the tunes).

## Fast Movement

GALOP "COMEDIAN'S SUITE" ... ..	10"	Kabalevsky	Parlo. 3270	Sidney Torch and his Orchestra.
LE PATINEURS BALLET ... ..	12"	Meyerbeer	H.M.V. C3105	Sadler Wells Orchestra.

## Floods

FLYING DUTCHMAN ... ..	12"	Wagner	H.M.V. C1870	Symphony Orchestra.
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## Fire

DANCE OF TERROR ... ..	10"	Manuel de Falla	H.M.V. DA1853	Jose Iturbi (Piano).
ZAMPA (1st Side) ... ..	12"	Herold	H.M.V. C3283	Boston Promenade Orchestra.

## Gay, Lively

ANY MUSIC BY JOHANN STRAUSS				
POP GOES THE WEASEL ... ..	10"	Bentley-Owen	Par. R3598	Tommy Reilly (Harmonica).
CHAMPAGNE MARCH ... ..	10"	Hemman	Dec. F10042	Queens Hall Light Orchestra.
PRÆLUDE ... ..	10"	Jarnesfelt	H.M.V. B10136	Royal Opera House, Covent Garden Orchestra.
RUNAWAY ROCKING HORSE ... ..	10"	White	Col. DB2272	Queens Hall Light Orchestra.
WOODLAND REVEL ... ..	10"	Melachrinio	H.M.V. B9692	George Melachrinio and his Orch.

## Gardens, Picnics, Lawn Games

BEES WEDDING ... ..	12"	Mendelssohn	H.M.V. C2639	London Philharmonic Orchestra.
DANCE OF THE HOURS ... ..	12"	Ponchielli	Col. DX1029	Halle Orchestra.
HUMOURSKE ... ..	10"	Dvorak	H.M.V. B8129	New Light Symphony Orchestra.
HUNGARIAN RHAPSODY No. 2 ... ..	12"	Liszt	Col. LX1045	Philadelphia Orchestra.
NARCISSUS ... ..	12"	Nevin	H.M.V. C3029	Vienna Waltz Orchestra.
ONE LOVE ... ..	10"	Rose	H.M.V. B9494	David Rose and his Orchestra.

## Gliding, Swaying, Graceful Movement

LA GOLONDRINA ... ..	10"	Serradell	H.M.V. B9388	Boston Promenade Orchestra.
LE CYGNE ... ..	10"	Saint-Saens	H.M.V. B9692	George Melachrinio and his Orch.
LES SYLPHIDES BALLET (3 Discs) ... ..	12"	Chopin	H.M.V. C2781-2-3	London Philharmonic Orchestra.
SWAN LAKE BALLET (2 Discs) ... ..	12"	Tchaikovsky	H.M.V. C2619-20	London Philharmonic Orchestra.

## Grandeur

CONCERTO B FLAT MINOR ... ..	12"	Tchaikovsky	H.M.V. C3297	Condensed Version Piano and Orch.
CORONATION MARCH ... ..	12"	Meyerbeer	H.M.V. B8593	Black Dyke Mills Band.
EUGENE ONEGIN (POLONAISE) ... ..	12"	Tchaikovsky	Col. DX1044	Halle Orchestra.
GRAND MARCH AIDA ... ..	12"	Verdi	Col. DX1111	Columbia Broadcasting Orchestra.

HOMAGE MARCH ... .. 12"	Grieg	Col. DX1037	Halle Orchestra.
RADETSKY MARCH ... .. 10"	Strauss, Senior	Col. DB2485	Philharmonia Orchestra.
ROSE ADAGIO ... .. 12"	Tchaikovsky	H.M.V. C3802	Sadler Wells Orchestra.
"SLEEPING PRINCESS" ... .. 10"	Williams	Col. DB2295	Queens Hall Light Orchestra.
THE VOICE OF LONDON ... .. 12"	Bliss	Col. DX1912	Philharmonia Orchestra.
WELCOME THE QUEEN ... .. 12"			

## Hawaiian

ALOHA OE ... .. 10"	Queen Liliuokalani	Col. FB2690	Felix Mendelssohns Serenaders.
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## Hunting

HUNT IN THE BLACK FOREST ... .. 12"	Voelker	H.M.V. C1308	New Light Symphony Orchestra.
POST HORN GALLOP ... .. 10"	Stanley }	H.M.V. B9014	Royal Marines Band.
THE CHASE ... .. 10"			

## Insects

BEE'S WEDDING ... .. 10"	Mendelssohn	H.M.V. C2639	London Philharmonic Orchestra.
FLIGHT OF THE BUMBLE BEE ... .. 12"	Rimsky-Korsakov	Col. DX1845	Andre Kostelanetz Orchestra.
GRASSHOPPERS' DANCE ... .. 12"	Bucolossi	H.M.V. C1814	Palladium Orchestra.

## Love, Romantic

BERCEUSE DE JOCELYN ... .. 10"	Godard	H.M.V. B9898	Melachrino Strings.
I LOVE THE MOON ... .. 10"	Rubens	Col. DB2295	Queens Hall Light Orchestra.
LIEBESTRAUM ... .. 12"	Liszt	H.M.V. C3197	Moscowitz (Piano).
MELODY IN F ... .. 10"	Rubenstein	H.M.V. DA1868	Piano and Cello.
MILLIONS D'ARLEQUIN ... .. 12"	Drigo	H.M.V. B8551	Barnabas von Geczy's Orchestra
POEME ... .. 10"	Fibich	H.M.V. B9554	Melachrino Strings.
ROMANCE ... .. 12"	Rubenstein	H.M.V. C3775	Melachrino Strings.
SERENADE ... .. 10"	Toselli	Col. DB14	Albert Sandler's Orchestra.
SPELLBOUND CONCERTO ... .. 12"	Miklos Rozsa	Col. DX1264	Queens Hall Light Orchestra.

## Moonlight, Night

ANDANTINO ... .. 10"	Lemare	H.M.V. DA803	Violin (Kreisler) and Piano.
CLAIR DE LUNE ... .. 10"	Debussy	Col. DB2295	Philadelphia Orchestra.
DARK SECRET THEME WALTZ ... .. 10"	Melachrino	H.M.V. B9805	Melachrino Strings.
DUSK ... .. 10"	Armstrong Gibbs	H.M.V. B9535	Melachrino Strings.
GLOWWORM IDYLL ... .. 12"	Lincke	H.M.V. B8052	New Light Symphony Orchestra.
IN THE SHADOWS ... .. 10"	Fincke	Parlo. F1363	Silvester's Harmony Music.
MOONLIGHT SONATA ... .. 12"	Beethoven	H.M.V. C2234	New Light Symphony Orchestra.
MUSIC OF THE SPHERES ... .. 12"	Joseph Strauss	H.M.V. C2195	Vienna Philharmonic Orchestra.
NIGHT HAS EYES ... .. 10"	Charles Williams	Col. DB2272	Queens Hall Light Orchestra.
PAYANE POUR UNE INFANTE DEFUNTE ... .. 12"	Ravel	Col. DX1001	Andre Kostelanetz and his Orch.
POEME ... .. 10"	Fibich	H.M.V. B9554	Melachrino Strings.
TRISTESSE ... .. 10"	Chopin	Decca NW201	Richard Cren Orchestra.

## Mysterious

BOLERO ... .. 12"	Ravel	Col. DX273	Jack Payne's Orchestra.
DANCE MACABRE ... .. 12"	Saint Saens	H.M.V. DB3077	Philadelphia Orchestra.
MAN BETWEEN ... .. 10"	Addison	Parl. R3775	Ron Goodwin and his Orchestra.
MARS (PLANETS SUITE) ... .. 12"	Holst	H.M.V. DB6227	B.B.C. Symphony Orchestra.
MIDSUMMER NIGHT'S DREAM (2 Discs) ... .. 12"	Mendelssohn	H.M.V. 3004-5	Boston Promenade Orchestra.
UNFINISHED SYMPHONY (3 Discs) ... .. 12"	Schubert	H.M.V. DB21131-32-33	Vienna Philharmonic Orchestra.
VALE TRISTE ... .. 10"	Sibelius	H.M.V. D1284	Chicago Symphony Orchestra.

## Marching

ANY SOUSA MARCHES. GALLANTRY ... .. 10"	Ketelby	Decca 7617	Ketelby's Orchestra.
HOMAGE MARCH ... .. 12"	Grieg	Col. DX1037	Halle Orchestra.

## Military

LIGHT CAVALRY ... .. 12"	Suppe	H.M.V. C3904	Boston Promenade Orchestra.
THIEVING MAGPIE ... .. 12"	Rossini	H.M.V. C3271	Boston Promenade Orchestra.

## Military, Slow Marching Parade

WEDDING DANCE WALTZ ... .. 12"	Lincke	H.M.V. C1563	International Concert Orchestra.
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## Meditative

A PERFECT DAY ... .. 10"	Bond	Col. FB2495	Andre Kostelanetz and Orchestra.
CAVATINA ... .. 12"	Raff	H.M.V. C4250	Melachrino Orchestra.
MEDITATION "THAIS" ... .. 12"	Massenet	H.M.V. C2838	Boston Promenade Orchestra.
MEDITATION "THAIS" ... .. 12"	Massenet	H.M.V. C3208	Violin and Piano.

## Negro

AMERICANA ... .. 12"	Thurban	H.M.V. C2335	Band of the Coldstream Guards.
MERRY NIGGER ... .. 10"	W. H. Squire	Decca F6986	Hillingdon Orchestra.

## Oriental

ARAB DANCE (NUTCRACKER SUITE) ... 12"	Tchaikovsky	H.M.V. C3835-7	Philharmonia Orchestra.
ARAB DANCE ("PEER GYNT") ... 12"	Greig	H.M.V. C1571	New Light Symphony Orchestra.
BALLET EGYPTIAN (2 Discs) ... 12"	Luigini	H.M.V. B17030-31	Boston Promenade Orchestra.
IN A CHINESE TEMPLE GARDEN ... 10"	Ketelby	H.M.V. C1304	International Concert Orchestra.
IN A PERSIAN MARKET ... 10"	Ketelby	H.M.V. B8663	Boston Promenade Orchestra.
KASHMIR SONG ... 12"	Amy Woodford Finden	Col. FB3210	Victor Silvester's Orchestra.
SCHEHERAZADE (3 Discs) ... 12"	Rimsky-Korsakov	H.M.V. C2968-71-72	London Philharmonic Orchestra.
SONG OF INDIA ... 10"	Rimsky-Korsakov	Parlo F1467	Victor Silvester's Harmony Music.

## Ominous

COROLIAN OVERTURE ... 12"	Beethoven	H.M.V. DB6625	Vienna Philharmonic Orchestra.
UNFINISHED SYMPHONY (3 Discs) ... 12"	Schubert	H.M.V. DB21131-32-33	Vienna Philharmonic Orchestra.

## Puppets, Cartoons, Toys

IN A CLOCK STORE ... 12"	Orth	H.M.V. C1308	New Light Symphony Orchestra.
LA POUPEE VALSANT ... 10"	Poldini	Col. DB3040	Two Pianos.
MUSICAL BOX TANGO ... 10"	Goehr	Decca F10233	Mantovani and Orchestra.

## Plaintive

CHANSON TRISTE ... 10"	Tchaikovsky	Decca F7885	Bournemouth Municipal Orchestra.
VISION D'AMOUR ... 10"	Melachrino	H.M.V. B9535	Melachrino Strings.

## Period

DANCES FROM HENRY VIII ... 10"	German	Col. DB3217	London Symphony Orchestra.
18th CENTURY DANCE ... 12"	Haydn	H.M.V. D1995	Philadelphia Symphony Orchestra.
GAVOTTE IN E FOR STRINGS ... 12"	Bach	Col. DX475	British Symphony Orchestra.
MERRIE ENGLAND DANCES ... 10"	German	Col. DX1877	London Symphony Orchestra.
NELL GWYNN DANCES ... 10"	German	H.M.V. B3036	New Symphony Orchestra.

## Rural

BELLS ACROSS THE MEADOWS ... 12"	Ketelby	H.M.V. C1916	London Palladium Orchestra.
IN THE SHADOWS ... 10"	Fincke	Parlo F1363	Silvester's Harmony Music
LYRIC SUITE (2 Discs) ... 12"	Grieg	H.M.V. C2642-43	London Philharmonic Orchestra.
WHISTLER AND HIS DOG ... 10"	Pryer	H.M.V. B8004	London Palladium Orchestra.

## Religious

AIR ON G STRING ... 12"	Bach	Col. DX475	British Symphony Orchestra.
IN A MONASTERY GARDEN ... 10"	Ketelby	Col. C1397	New Light Symphony Orchestra.
LARGO ... 12"	Handel	Col. DX620	Bournemouth Municipal Orchestra.
SOLENN MELODY ... 12"	Walford Davies	H.M.V. C2897	New Symphony Orchestra.

## Storm

FINGALS CAVE ... 12"	Mendelssohn	Col. DX1053	Halle Orchestra.
FLYING DUTCHMAN ... 12"	Wagner	H.M.V. C1870	Symphony Orchestra.
NIGHT ON BARE MOUNTAIN ... 12"	Moussorgsky	H.M.V. DB5900	Philadelphia Orchestra.
RETURN OF PEER GYNT ... 12"	Grieg	Col. DX1332	City of Birmingham Orchestra.

## Sea

BEACHCOMBER ... 10"	Clive Richardson	Parlo R3238	Sidney Torch and his Orchestra.
DONAUWELLEN WALTZ ... 12"	Ivanovitch	H.M.V. C3104	Boston Promenade Orchestra.
FINGALS CAVE ... 12"	Mendelssohn	Col. DX1053	Halle Orchestra.
OVER THE WAVES ... 10"	Ross	H.M.V. C1278	International Concert Orchestra.

## Seasons

INDIAN SUMMER ... 10"	Herbert	H.M.V. B9515	Melachrino Strings.
RUSTLE OF SPRING ... 10"	Sinding	H.M.V. B8804	Barnabas von Geczy's Orchestra.
SPRING SONG ... 10"	Mendelssohn	H.M.V. B8151	Marek Weber's Orchestra.
THE SEASONS BALLET (2 Discs) ... 12"	Glazounov	H.M.V. C7874-75	Philharmonia Orchestra.
TO SPRING ... 12"	Grieg	Parlo F11427	Eileen Joyce (Piano).
XMAS CAROLS ...	A great variety : consult catalogues.		

## Effects

ANIMALS, lion, pigs, donkey, bear, tiger, elephants, etc.	Col. YB20.
BELLS, midnight, angelus, peals.	YB8.
BIRDS, blackbird, nightingale, canary, etc.	YB19.
CROWDS, cheering, angry, fairground, roundabouts, etc.	YB2.
DOGS, little dog, St. Bernard, wild, dog run over, etc.	YB21.
DRUMS, roll, cymbal roll, etc.	YB17.
HORSES, galloping, cantering, etc.	YB24.
SEA, storm at sea, sea wash and breakers.	YB7.
TRAINS, leaving station, train passing, express passing, etc.	YB23.
WEATHER, thunderstorm, wind, hurricane.	YB4.
MISCELLANEOUS, typists' office, single typist, orchestra tuning up, single glass dropped, trayful of glasses dropped, etc.	YB27.



There, there, honey! Don't take on so! P'raps you'll win a prize next year.



Feeling better now? Things, unlike films, are never as bad as they seem... Apologies to Stuart and Laurie Day, who make films which do win prizes. Scene on the left is really from Iael's Nail, which Mrs. Day directed for Stoke C.S. Inveterate globe trotters, they have been caught in the picture above at one of the many hotels which have served them as holiday base.

## We Thought We Knew the Secret

of film making when we got into the Ten Best in 1937, says Mrs. Day. Then we weren't so sure... But the Days, husband-and-wife team who express so happy a personality in their holiday and travel films, continue to make successful pictures. In this article Mrs. Day recalls some of the stages in their cine odyssey. Perhaps the secret they have learned is that the gift of being able to laugh at oneself is one of the most enviable of qualities to which the movie maker can aspire.

By LAURIE DAY

Sadly I realise that we shall never achieve an inspired film. Any success we may gain will always be the result of slogging, painstaking pertinacity. That's our feeble substitute for flair. But we have had a great deal of fun since that day in 1930 when my father thrust an Ensign Kinecam (which we still use) into my hands just before the family set off for Oberammergau to see the Passion Play.

The only instructions that accompanied it were (1) hold it still, and (2) count eight steadily over each shot. Understandably enough it did not occur to anyone to inform me that you *don't* hold the camera upright for architecture and horizontal for scenery, as for still work! So when our club has a night devoted to first attempts, ours is immensely cheering to the newcomers. Yet at the time, of course, we thought the whole thing marvellous—yes, even those shots of a faint outline of chimneys, taken at 8 p.m. in a drizzle, which are intended to represent the old square in Frankfort.

### Framing the Film

I hogged that Ensign so selfishly that my husband had to buy a camera for himself, and for several years we competed against one another in making holiday films. Then in 1934 the Stoke-on-Trent A.C.S. was born and we met John Martin who did his best to encourage and help us and—best of all—introduced us to A.C.W. We found A.C.W. an inspiration, and our invariable custom of framing our travelogues within a personal prologue and epilogue derives from our study of it.

In 1937, unbelievably, we won a Ten Best

plaque with a film—of a train cruise of Italy—called *Day Dreams*. We walked on air. We actually thought we knew the secret. Needless to say, we've never won another.

I shall never forget the premiere in Wardour Street. The theme of *Day Dreams* was the infatuation of my husband with the damsel on the sheet music of the "Isle of Capri" and how his quest was foiled at the last moment. After the showing several people in the audience recognised us and smiled slyly. But no one spoke till we were coming out, and then a man shook Stuart's hand feelingly and whispered encouragingly: "Better luck next time, old man!"

### Strange Setback

Luck! Every amateur believes in it and needs his share of it. He also knows all about hoodoos and the sour fate which broods over amateurs intent on making holiday films. He expects setbacks, but there was one remarkable incident at Oberammergau that we have never been able to explain.

I had tried to please father by taking candid camera shots of the family and catching the principal actors in the Passion Play off stage. When the first actor—the Judas—came up the street, I raised my camera and pressed the button. Nothing happened. Puzzled, I handed the camera to my husband. He tried it on the scenery, since Judas had passed by. It worked.

We hung around till Alois Lang, the Christus, came into view. Once more I pressed the button. Again no result. Mystified we returned to the hotel, where Stuart dived under the

bedclothes to take the lid off and feel what was wrong. Nothing was wrong!

We set forth again and this time encountered Anton Lang, the veteran who had been the Christus for thirty years but was no longer able to endure the ordeal of the twenty minutes hanging on the Cross that the play entailed. Graciously he posed for us. For the third time the camera jammed. Once more we turned it on the glorious mountains and once more it worked perfectly. We stayed an extra day, trying to break the hoodoo, but to no avail.

### Still a Mystery

Three years later—a year in which the *Passion Play* was not performed—we were in Oberammergau again. We went to the shop run by Anton Lang and pleaded with him to come out and be filmed. Although the shop was full, he kindly consented. The camera ran normally!

Even my husband, who will patiently point out to me that there is always a rational explanation for the apparently inexplicable, is convinced that, no matter how desperately we had tried to secure shots of the cast in the *Passion Play* year, they would have eluded us. Is the mystery one which technicians can solve or does it lie deeper than the mere functioning of cogs and wheels?

As I say, we stayed an extra day in Oberammergau, trying to get the shots we had set our hearts on. On a holiday in Switzerland we waited four days. Above Meiringen was a spot we had decided would be just right for the introduction we had planned for our film, but the light wasn't right, so we resolved to keep ourselves free to sprint to the place when the sun reached it.

### Fruitless Wait

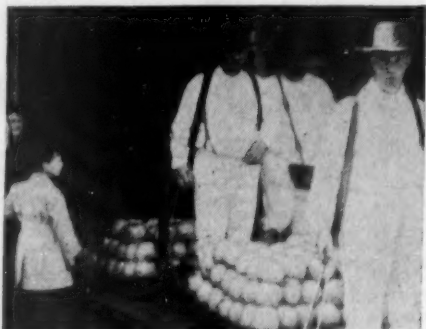
During those four days of waiting we did not dare to go on any tour lest we lost our opportunity. On the fourth day it was slowly borne in on us that the sun never did reach it, being obscured by a peak. Hastily we shuffled our ideas around and went legging off in anxious search of other likely places. We only just managed to complete the sequence before we left, and—thank goodness—the result was satisfactory, but the memory of the frustration we endured rankles even now.

After this, hanging about for hours on the quayside at Lisbon, waiting for a liner to sail, seems a negligible affair. I wanted a shot of the steam siren sending out its white plume of farewell. At last the ship began to move. We brought the camera to the ready. Now! The ship duly hooted—electrically.

However, Lisbon and its shipping served us well some days later. Learning that an English vessel had put in for the day, I raced to her in a taxi. Boldly boarding her, I approached a group of officers. Please could I borrow one of them for a spot of filming? They looked disapprovingly. Then a good looking young officer turned to his senior with a "With your permission, sir?"

So we went on to the bridge, and there against a background of blue sky and lazily smoking funnel he commandingly mimed the casting off order through his megaphone, providing us with a better continuity link than the plume of steam which had failed to materialise. And if that was not enough, he later entertained me to sherry in his cabin.

For the final episode of *Day Dreams* we also pressed strangers into service. We needed a Capri beauty for my husband to stalk and a handsome Italian to forestall him. Discussing the film at home, we had expected to find Capri beauties two a penny, but out there on the glowing island we realised rather late that, even if we found her, we couldn't explain in Italian what we wanted her for. Desparingly, we put the case to the Glamour Girl on the same cruise



Those famous Edam cheeses: a frame enlargement from one of the many holiday films produced by Laurie and Stuart Day.

as ourselves, and she sportingly came to the rescue.

Then we searched among the rest of the party having tea on Venice's Lido (which was masquerading as Capri for the moment) and pounced on a dark Briton for the successful suitor. His wife consenting, we directed the romantic meeting of a gentleman bending low and kissing the hand of a complete stranger who languorously toyed with a carnation and smiled seductively.

### Links with Life

Perhaps a dim recollection from 1937 of how planning at home does not necessarily produce glamour girls abroad decided us to take no chances on our latest tour. We had planned an introduction to the film we hoped to make, *City of Temples*, in which a copy of the magazine, *Life*, appears, and we took that magazine with us to Siam to make sure of getting the shots to tie up with the photographs in it.

It was on that tour that my husband unwittingly made a sacrifice for art in taking a close shot of a cocoa berry. The shot taken, we bowled along in the car for half an hour, until feeling his leg getting increasingly wet, he turned up his trousers to investigate. Gorging away industriously was an enormous black

leech. Stuart went green and, his British phlegm deserting him, started feverishly flinging off his clothes, while the native driver yelled in delirious joy. But no unseemly laughter attended the serious business of securing a shot of the bow wave from the side of the s.s. Himalaya, aided by the crew who clung to his ankles while he hung precariously overboard.

### Snake Pit

Curiously enough (or is it so curious?) one is rarely conscious of personal hazard when one is really intent on filming. For my part, snakes terrify me, but when a hubbub arose among the spectators around me as I filmed a cobra being milked in a snake pit in Bangkok, I took no notice. In any case, being a Siamese hubbub, it meant nothing to me.

Even when, unnoticed by me, a snake which had crawled up the ladder was within two feet of me, my only feeling was of annoyance that an attendant should have caught it and removed it before I had had time to get a shot. And yet snakes terrify me.

If one can seize the right moment—or is prepared to wait patiently—getting the desired shot is not difficult. What is heart-breaking about making holiday films is the impossibility of capturing the more stirring moments.

### Shooting the Rapids

When we embarked on Jamaica's Rio Grande in a narrow bamboo raft, the river, swollen by torrential rain the day before, was racing fast. We had been warned to wear swim suits in case the raft overturned. I can't swim, so determined to keep a tight hold on Stuart, who can.

We started off smoothly enough. The lush tropical vegetation came down to the water's edge and strange birds flitted through the trees and stalked among the reeds. Every turn brought fresh wild beauty.

Then suddenly the pole snapped. While the boy struggled to secure another, we shot two rapids, dizzily out of control, swinging this way and that, while we remembered to hold our cameras above our heads out of reach of the waves leaping over us. Yes, it was exhilarating, but no hint of that adventure can appear in the film. All we could record were the placid moments.

Of course, there's pleasure in such recording, but considering that we've been at this cine game for twenty-four years, we seem to have learnt remarkably few lessons. Indeed, on comparing 1954's *City of Temples* with 1937's *Day Dreams*, I cannot see that our technique has improved at all—a distinctly sobering discovery.

### Personal Approach

We still use the same method of beginning and ending our holiday films, the only improvement being a less laborious lead-in. We did try an impersonal approach once, but were immediately assailed with protests. It would appear that distant or strange places are brought near our audiences if they can see people there. A roaming through them—an outlook which, until the reception accorded our break with "tradition", we had not fully appreciated.

But if there has been no improvement in our attempts at ingenuity, at least I now often find myself editing a sequence in my mind while filming, and I do make a point of filming as many cutaways as possible to bridge awkward gaps. And one important thing I have learned: always to close down a stop on my husband's estimate of the exposure for a distant view in sunshine. When you come to think of it, this discovery and the silent rebellion against male supremacy in technique which has followed from it, might be said to be no small things in any woman's cine odyssey.



We can't all get to the Orient with the Days—but there's no reason why we shouldn't shoot our own version of the extremely mystic East at home. Members of Blackpool A.C.C. built their own set for their 16mm. Kodachrome comedy, *The Cross and the Crescent*.

*This is the first of a regular survey of film work being done by young people. The emphasis is on school production, but the series will contain much that is of interest to every amateur, besides being of help to teachers. It would be a sorry day for Father if he found himself being given technical*

*instruction by the offspring he expected to perform only before the camera—so it is up to parents to keep abreast of Junior's cine activities! We shall also be pleased to hear from young people who are engaged on their own individual films, as distinct from school productions.*



King's College School Film Society is probably the best-known of all school production groups. Here a scene is rehearsed for one of their most ambitious films, *The Wimbledon Hill Mob*.

## Youth at the Camera

By A. W. HODGKINSON

The interest aroused by the recent show at the National Film Theatre of "Films Made by Children" prompts this outline of the history of school and youth-club film production and the educational aims which underly it.

Children's film-making has a history which goes back into the thirties at least. One of its pioneers was Ronald Gow, a teacher who has since become well-known in other fields. The films made by his schoolchildren seem to have been film pageants rather than edited film stories in the modern sense—but I have never seen them, and would welcome information about these and other early attempts.

Another pioneer was H. Buckland-Smith, reported in Richard Ford's pre-war survey "Children in the Cinema" as having made a film with his boys at Brentwood School, Essex. Mr. Buckland-Smith subsequently became a leading figure in visual education in Germany: it would be interesting to hear from him the scope of the Brentwood experiment.

Since the war, there has been a great upsurge of interest in children's film making, and teachers who have used this method of teaching film appreciation (there are, of course, many others) have not only found it surprisingly

successful, but, encouraged by the Society of Film Teachers, have established contact with one another in order that they may learn from each other's work. The Society, however, was not founded until 1950, and it is known that a large number of children's films were made in the preceding post-war years, many of which have yet to come to light.

Perhaps the largest group is the twenty or more films made by boys and girls in West Ham schools under the guidance of Stanley Reed. Mr. Reed seems to have been the first to establish clearly, not only the essential aims of school film-production, but a detailed method which has been successfully followed by many other teachers.

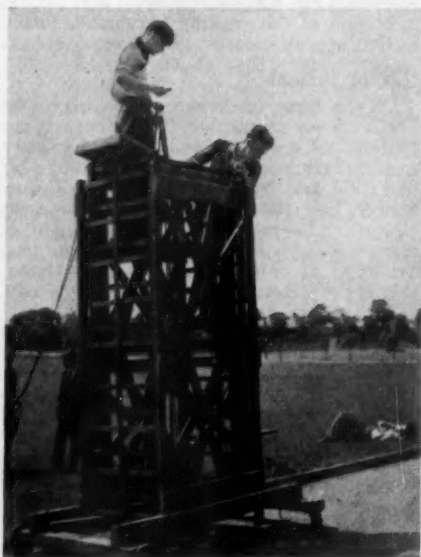
### Learning by Experience

It is essential to realise, he points out, that the quality of the finished film is of least importance; what matters is that the youngsters taking part should have learned, by actual experience, some of the creative processes involved in film making, so that they may become more appreciative and critical of the many commercial films they see. Even so, it is perhaps encouraging to learn that the "sponsors" of many of the films mentioned

below have thought sufficiently well of them to enter them for the *A.C.W. Ten Best*. And although these entries have not attained top line billing, several have acquired special commendation where films by groups of older enthusiasts have failed.

### Little Publicity

Because of the danger that children's film-making may be regarded as an educational stunt—or worse, that a cult of children's films may spring up on the lines of "child art"—the British Film Institute has long hesitated to issue the films of which it has collected copies, and has taken even longer to give a public showing of them. The Society of Film Teachers, also, has forborne to publicise widely this aspect of film appreciation work; its advice to teachers and youth leaders wishing to embark on school film-making is to advance slowly and cautiously, realising that many educationists will regard their work as a frippery, a hang-over from the post-war years of experiment in "activity



The director and assistant cameraman of Manchester Grammar School F.S.'s fantasy, *The Magic Ball*, were lent a tower by the P.T. instructor to obtain a high angle shot. With a Bolex H16 they took the scene on the right.

method", much of which has since become discredited through injudicious application by inexperienced and over-enthusiastic teachers.

What constitutes a "film made by children"? The criteria which the Institute has laid down as the basis for its collection are: that the film should have been made as part of a serious attempt to teach film appreciation, either in school time or as an out-of-school activity; that it should have been scripted, shot and edited by children; and that the teacher should

have kept his intervention in the actual creative work to a minimum.

The teacher's role is best compared with that of the producer in a professional studio: he makes himself responsible for the financial and organisational aspects, he approves the story (although some teachers prefer to leave the children a completely free hand) and guides and advises the director and his (or her) team. At best, when the unit is well-taught and relatively experienced, he has little to do with the actual "on-the-floor" activities, save to ensure that everyone is working to his best ability and learning all he can from the process. Even where the teacher-producer has to take a direct hand, his intervention should be limited to checking aperture and focus and advising on a particular set-up.

### Encouraging Appreciation

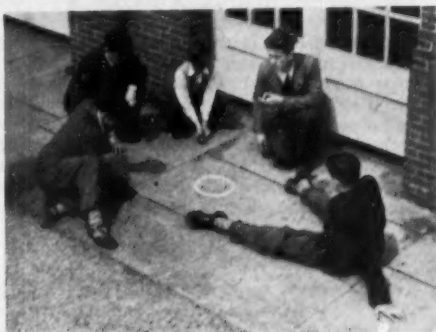
These restrictions have the effect, as will be appreciated, of eliminating from our survey all those thousands of films shot by teachers and youth leaders which set out to record school journeys, camps, "A Day in the Life of Our School", the club drama festival, etc. Only if such films have been completely executed by the pupils, and planned with the definite intention of encouraging film appreciation, can such a film qualify for inclusion in the category.

The Institute's collection of children's films is deliberately small and select; it sets out merely to provide for those who are interested a representative group of films; it will be enlarged only by the addition of films which illustrate some new aspect of children's film-making, some work of historical interest, or a film produced under a different set of conditions from those already included.

### Jobs for All

The earliest film in the collection (and the latest to be acquired) is dated 1947. Entitled *The Mystery of the Old Mill*, it was made by boys at the Lancastrian School, Chichester, under the guidance of their teacher, Mr. L. Watson.

Mr. Watson, who was at one time a teaching colleague of Stanley Reed and a fellow member of the pre-war West-Essex Film Society, used basically similar methods of production, i.e., he





Pupils of Athelney School, Bellingham, ensure that the number board is used before every shot in order to assist at the editing stage.

aimed at getting the whole class's participation by means of story and script "conference lessons", finding production jobs (continuity, assistant cameraman, clapper-boy, etc.) for everyone, and by projecting and discussing the rushes, rough-cuts and fine cuts several times with the entire class. The story is a robust one of smugglers, and has a fine out-of-door atmosphere, having been filmed almost entirely "on location" on the local marshes and saltings.

Although it is unsafe to dogmatise on these matters, there seems to be a fair indication that boys' films tend to concentrate on *action*, while those made by girls centre on the problems of *character*, being motivated by such themes as cheating at examinations, missing an important occasion by doing a good turn, etc.

### Great Gusto

Thus—to take two examples at random—*Written Evidence*, made by boys at Stratford Green, tells how a bullying master is unmasked as a black marketeer (the year is 1949); while in *Guilty Conscience*, made by girls at the same school, a girl who has stolen money is impelled by her conscience to confess, and is forgiven. Where boys and girls join together to make films, the pattern becomes less obvious.

What is abundantly clear, however, in all children's films, is their essential grasp of the film medium. There are no "primitives", with stazy acting and static, long-held shots, among the B.F.I.'s collection. Chase climaxes abound and are cut with the gusto of the early Griffith. Indeed, a girls' film, *Jealousy*, made in Streatham, outdoes *Birth of a Nation* with its last-minute rescue of a girl locked in by her rival in order to prevent her winning a race!

The conventional method of "one class, two terms, one film" has not been the only one followed. Plaistow Grammar School, which has several active film teachers, experimented with a method whereby a story with one central figure is broken down into separate episodes, each episode being made by a different class. (This, incidentally, is a supreme example of the sacrifice of film unity and quality to the more important educational purposes.)

At Athelney School, Bellingham, Alfred Upton, a well-known London teacher-filmmaker, has twice collected together the forty or so "stay-at-homes" of all ages while the rest of the school went on a fortnight's school-journey, and two excellent films have resulted from their two weeks' intensive effort. (One of these, *Lost, Stolen or?* is in the Institute's collection.) *I Spy*, which is a thriller with a most accomplished climax, was made by a class of girls from a High Wycombe school while on a week's special film course at Bucks. Education Committee's camp school. These special courses are conducted by the Visual Aids Advisor, Mr. A. Kingsbury, and are one indication of the growing importance attached to film appreciation by Education Authorities.

### Out of School

Of the films made out of classroom time, *Treble Chance* claims two distinctions: it is the shortest yet seen (3 minutes); and it has the smallest cast (two boys). It was made by a boys' film club run by D. L. Waters at Cornwell School, East Ham, and affords an illuminating glimpse into modern family life, with big brother completing his pools coupon to the irritating accompaniment of sniffs from a younger brother reading a comic.

*Time on the Run* is representative of the more ambitious efforts of King's College School Film Society, Wimbledon. Run by Jack Smith, the present chairman of the Society of Film Teachers, this group is possibly the best-known

(Continued on page 882)



Some adult clubs could learn a thing or two from the systematic editing seen here in the "cutting-room" of Athelney School, Bellingham.



Noel Jones interviewing Rack Hudson and Douglas Sirk, star and director of *Captain Lightfoot*.



## Youth at the Microphone

It was because 14-year-old Noel A. Jones, of Terenure, Dublin, is a cine enthusiast that he became an interviewer on Radio Eireann. P. P. Maguire, who edits and presents a junior magazine programme, "It's All Yours!", wanted interviews with members of the unit then filming *Captain Lightfoot* in Ireland. So he called in Noel because he knew that not only did he have a little broadcasting experience but that his interest in films would be an assurance that he would be able to ask the right sort of questions.

### Two-Man Unit

And how did all this come about? Very simply. P. P. Maguire is one half of a two-man unit. The other half is Noel A. Jones. "When we shoot with my camera", says the latter, "we call ourselves 'Westbourne Films'. When we shoot with the other half's Bell & Howell 70DA, we call ourselves swanks". Neither had any practical experience of film making before they started on their recently completed 8mm. comedy, *There's No Business*, all about the catastrophic mishaps which mar the production of a play put on by a group of boys.

"Officially", Noel explains, "the other half scripted and

### SCHOOLBOY MOVIE MAKER RECORDS RADIO INTERVIEW

*We invite junior readers to tell us about their activities—about the film show they organised, the film they are making, the gadget they have invented... anything, in fact, that has a bearing on cine work. And as good cine men, please bear in mind that one or two photographs lend powerful support to every story.*

directed the film, while I cast it, photographed it, co-edited it and was assistant director. All of which adds up to me doing all the dirty work. I also produced the effort, and so was able to dissuade the director from certain high flown theories, pointing out that I had an interest in the film, too! Being assistant director entitled me—as he soon found out—to direct behind his back and tell him just what Hitchcock or Carol Reed would have done under the same circumstances!

"Another of my duties was to try to get him to stick to the rules, which, of course, he didn't, but even I have to admit that the pans I thought would be miles too fast are

quite effective. We both have completely different styles of directing, but we agreed to tolerate each other, recognising that both of us are artists!

"It was when the film was being edited that I got my own back. I slashed the film to pieces, rearranged it, turned it upside down, undid all the direction and quickened the tempo so much that there are only 75ft. left out of the 200ft. of double-run Super X exposed.

### Lengthy Editing

"Then it was his turn to restrain me. We both agree that most of the editing should be done in the script and that it should consist only of assembling and eradication of faulty footage. It was because two people had a hand in the directing that we had to spend much longer on the editing than we should have done." Not, adds Noel rather unnecessarily, that they shun editing. If any unexpected opportunities arise in shooting, they take them, but they can't see any sense in creating chaos and then patting themselves on the back for clearing up the mess in the editing.

Having firmly held opinions on directing and editing, it was natural that the assistant director and editor of *There's No*

*Business* should ask the director of *Captain Lightfoot* for his views. One of the questions put by Noel to Douglas Sirk in his radio interview concerned the problems of wide screen. Did the fact that the film was being made in CinemaScope affect him as director? Yes, to a certain extent—the framing, mainly. He had to favour the longer shots, as close-ups were not satisfactory.

Did the shots last longer on the screen in CinemaScope? No. They did in the early days of the process, but mistakenly so. Shots can be of the same length as for the normal screen format. Did he always supervise the editing of his films? Yes.

Irving Glasberg, director of photography, asked about how CinemaScope works, observed that one of the reasons for curving the screen was to minimise grain and distortion which are obtrusive with the enormous magnification the process demands. In reply to another question he explained that the anamorphic lens was really nothing more than a supplementary lens and that both it and the camera lens had to be focused independently. Night scenes in colour, he revealed, were obtained by under-exposing by two stops and correcting in the printing. A red filter would, of course, upset the colour values.

Rock Hudson, the star, and members of the sound, make-up and continuity departments were all interviewed, and there

was also a spot in the programme for the youngest member of the unit, 17-year-old Don Walton of the sound department.

How did Noel plan his programme? He visited the unit twice with the radio producer and got an idea of what the various members' jobs involved. Then he prepared a loose script, embodying the questions to be asked. The introduction, linking inserts and conclusion were mostly his own work, the only changes made by the producer being to modify the form of the ques-

tions in some cases for, says Noel, "they sometimes sounded a little stilted when spoken".

That is one of the earliest lessons learned in commentary writing. Noel Jones was able to learn it from exacting, highly experienced teachers, but that he is a very ready pupil is clearly revealed in the fluency with which he wields a pen. Westbourne Films hope to do a lot of shooting next year and invite new members, actors or technicians. They should find working with this two-man group a stimulating and enjoyable experience.

## Junior Editor/Publisher

*The Film Digest* has not a very wide circulation and the print order for it is limited. Not to put too fine a point on it, one copy only is produced every quarter, and every page is laboriously typed. In the current issue there are seventy large pages typed in single spacing, and illustrations are lavish: photographs cut from magazines and books, old playbills, unique production stills, and witty drawings by the author-editor, 16-year-old Kevin Brownlow, who describes his search for 9.5mm. collectors' items on page 795.

Brownlow has an encyclopaedic knowledge of film and untiring patience in tracking down the elusive item. One entertaining feature article traces a brief history of the cinema through representa-

tive films in his collection. Another tells with critical comment the story of the development of Pathescope.

Remarkably detailed reviews, spiced with contemporary criticisms and magazine articles, are given of some of the more outstanding of his finds, illustrated with photostat reproductions of the original posters. He has also ransacked Wardour Street's files for the original publicity blurbs and early press comments. Abel Gance's famous film, *Napoleon*, is the subject of an astonishingly detailed supplement.

### Ancient and Modern

But not all of the *Digest* is devoted to the old timers. There are comments, too, on current releases and a progress report on his own 9.5mm. film, *Les Prisonniers*, adapted from the short story by de Maupassant.

The magazine circulates among a small circle of friends who are interested in Brownlow's collection and make up the audience for the home film shows which he periodically presents. A labour of love, destined to be read by very few, it is nevertheless compiled and produced with meticulous care and prodigious industry. But the products of Brownlow's researches are known far beyond his immediate friends and acquaintances, and students and practitioners of film lore frequently seek this young enthusiast's aid.



Irving Glasberg, director of photography for *Captain Lightfoot*, explains the CinemaScope process to Noel Jones.



Can we attract sufficient audiences to support a permanent amateur cinema? asks our Diarist. Most clubs find their local presentations attract considerable interest, and requests for further shows usually follow. The pictures here and on the following page show some of the audience at Canterbury A.C.S. Film Unit's Ten Best screening.

## A MOVIE MAKER'S DIARY

By DENYS DAVIS

# A Permanent Cinema for Amateur Films?

1st September. It must be nearly two years since the Editor invited the F.C.S. to put on a Ten Best premiere in London. My colleagues and I searched around for a suitable hall or private cinema but found that the most likely places had already been booked or were too expensive. When one divides seating capacity into hire fees it is surprising how greatly the *per capita* rates vary. In the end we settled for the Polytechnic Hall in Little Titchfield Street.

I had previously had some experience of running a continuous film performance, so was anxious to test public reaction to this form of presentation for an amateur film premiere. The scheme nearly came off, and I frequently wonder how you would have received the idea. The owners of the Classic Cinema just off the Strand were definitely interested and I went quite fully into the costs of such a venture, which proved to be quite reasonable in comparison with other premises.

### Detailed Plans

It had been intended to run the films for a Saturday evening gala premiere and all Sunday afternoon and evening so that as many provincial readers as possible could have attended. The cinema, which was ideal for this purpose, readily lent itself for adaptation to 16mm. projection. We went so fully into the scheme, I remember, that we had even roughed out a design for a special pair of stage curtains based on the A.C.W. symbol. At the last moment, however, the owners backed out because they considered a change of policy might disturb their regular week-end clientele. So we switched to the Polytechnic.

That little cinema off the Strand has now

been closed for more than six months and still stands empty. I frequently see it and wish that all the amateur cinema organisations would get together—once and for all—to see if they could reopen the premises as a club room and permanent cinema for amateurs. At first sight, this might seem impossible in view of the shortage of good amateur films and their limited appeal to the public.

### In Demand

Certainly amateurs could not support this cinema throughout every day of the year, nor could they find the necessary financial backing to take over the place right away. On the other hand, privately run cinemas, already at a premium in London, will be more and more in demand as commercial television grows. I know of at least one public cinema in the London area tied to an amateur dramatic society which for many years had the right to hold all their rehearsals there and to put on the shows to a paying public.

At the moment we have about twenty big amateur film shows in London each year, but these are widely scattered. An amateur film-going public has yet to be created, probably because the presentation of these shows is frequently so indifferent.

The main defect seems to be the temporary projection facilities which have to be transported to and from the halls and set up each time a show is given. With simple 16mm. permanent equipment and sound facilities readily available to all the major amateur organisations—and, of course, to A.C.W. itself—I foresee this hobby of ours really getting into its stride.

4th September. It is not the wide-screen

epics that should interest amateur movie producers so much as the shorter, supporting films. Now that the single feature programme is again becoming popular, we shall see an increasing flow of these low budget time-fillers.

*Model Girl* is a case in point. It tells, quite simply, the training and subsequent career of a London mannequin. It is an entertaining film, and I enjoyed seeing how the producers had put over their story. An ambitious team of amateurs could have made the same film, for there is not a single shot in it that amateurs could not have contrived.

Indeed, the film itself has many amateur touches which show a realistic approach to limited equipment. In several short sequences, when a few words of dialogue become necessary, it is quite obvious that the producers did not have sync. sound equipment. Most of the speaking is done off screen so that we see the person spoken to rather than the speaker. Where this was impossible, the director made daring use of big close-ups of the speaker's face with the camera lined up so lips were below the screen area. The effect is remarkably good, and is a useful one for us to remember.

### Encouraging Talent

If only we could have a permanent amateur film theatre (see entry above) for talent spotting, we might yet see many more amateurs augmenting their pocket money by occasionally helping with these low priced films! But here's a point: a friend of mine, a commercial 16mm. film producer as well as club member, was strongly opposed to his group tackling a certain film because he felt that it might do the professional boys out of a job. In the end the film was made—for a medical organisation—but he was not too happy about the whole arrangement.

That was some time ago and I had nearly forgotten his objections on that occasion. Yet only last week-end, I ran into his firm's film unit in action outside a country pub near Aylesbury. The leading actor was a member of

his cine club. The leading lady came from his local dramatic society through a contact originally opened up by his society. Two members of his society were controlling the traffic and—final humiliation—the third camera had been lent by yet another member who was operating it for the firm.

Strange to say, on that occasion, it was extremely difficult to tell the professionals from the amateurs! I wonder where my friend draws the line nowadays?

### Focus Problem

14th September. Another simple little gadget for your consideration. I had lined up the camera this evening for a shot of two people. In left foreground of screen I had a girl facing camera with an empty doorway in the background. She is crying, almost directly into the camera, and then turns quite suddenly as her little boy runs into the room behind her.

When I set up the shot, my actress was only 3ft. 6in. from the lens, while the far wall of the room was 27ft. away. Obviously the depth of focus would not hold the two at the same time but, in any case, the dramatic effect could be heightened by shifting the point of interest rapidly from her to the child. A quick focus pull would have been the answer, but it is not easy to achieve on a 16mm. lin. lens.

However, I got over the difficulty by putting a strip of adhesive camera tape half way around the focusing ring, leaving the ends free. The chap who was helping me then only had to hold one end of the tape in each hand and pull gently to turn the ring. We marked the two limits on the white tape in pencil so that they would correspond to another mark pencilled on the lens barrel. After one or two practice swings, he was able to whip the focus back to the child in a fraction of a second. It also had the advantage that his hands were away from the camera and did not block my viewfinder during the shot.

### Shabby Treatment

If you make fades with your lens aperture while the camera is running, I think you will find my little gadget equally useful for this purpose. I need hardly add that the camera must be on a firm tripod with the head locked rigid if you try fades or focus shifts by this method.

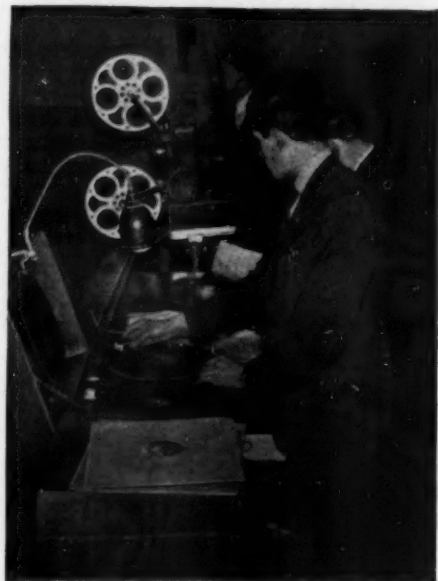
16th September. Now here's a strange story. Some of my customers, knowing my hobby, occasionally ask me to help them with a cine problem. One lady has just returned from Iceland where she spent her summer holiday this year taking some 16mm. Kodachrome films. In preparation for this trip, her family had unearthed a very old pre-war Kodascope projector which they sent to a dealer for conversion from 110v. to 230v.

When the holiday films came back, however, they discovered that the projector had been returned after alteration without a lamp. They find that the lamp now required is obsolete and practically unobtainable so that the repair job



is useless. Having paid an expensive bill for this conversion, it is hardly surprising that they are annoyed by the treatment they have received from a reputable firm of long standing.

17th September. Mention of Iceland reminds me that nothing further has been heard from Moscow. You may remember I tried to make contact with amateurs there so that we might exchange a programme of our films. If any reader is likely to be able to furnish further sources of contact, I for one would be glad to hear of them. The amateur film provides many



Erasmus Research Group members used a Debie D16 at their presentation of the Ten Best. Here members check the cue sheets before the show.

home truths and could well provide one tiny gesture of goodwill from both sides.

20th September. Having a good clear out tonight of my little studio. It is amazing how the equipment piles up. Not the expensive camera and projector, but all the odds and ends that are needed for making story and documentary films, the gadgets for editing and other aids for better projection. Many of us must have similar collections which have to be thinned out from time to time. Then there are items like my twin turntables, a public address outfit, a mike stand and suchlike which, though not required are difficult to sell to dealers, although they're possibly of value to other amateurs like myself.

It occurs to me that perhaps the I.A.C. or the F.C.S. might care to try holding a "Bring and Buy" equipment sale for cine enthusiasts. We could have a glorified Caledonian Market once a year to move the equipment around a bit. It would not be expensive to organise, yet a small percentage on sales could bring in a

decent revenue for the organisation concerned.

Many amateurs must have old reels and cans, even films themselves, that they would like to sell or swap, plus equipment and gadgets similar to my own. I believe that the dealers would take stalls to push their own stocks of second-hand equipment so such a sale could give us a chance to check values under one roof.

27th September. A nice letter from Rene Davy who is again judging at Cannes Festival this year. He tells me that the huge theatre, packed to the last seat each evening, is as humid as ever. The films, he considers, are better than last year, which makes final judgement more difficult.

### Beware of Sound

He regrets the trend towards magnetic recording which makes the commentator rather than the picture tend to tell the story. He considers that this is not the true amateur film and you should be warned to be on your guard against this. He particularly liked two British silent films, *A Letter to My Son* and *While the Earth Remaineth*, for their construction and acting. I do not disagree with his choice—though I profoundly disliked the gratuitous final sequence of technicians tacked on to the second of these films.

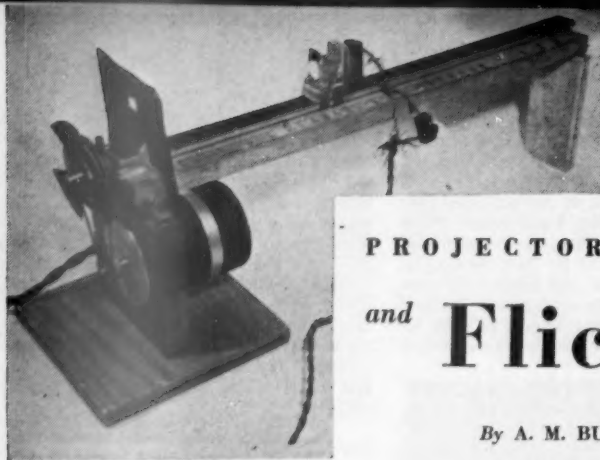
But I should be sorry if the use of magnetic sound was taken to be a retrograde step, for then we might never see such fine films as the Australian entry *Timothy*, a film in which the sound and vision are inseparable, having been planned together as a whole. I do not think Mr. Davy had such a film in mind; he had probably just endured a long series of loosely constructed travelogues from Morocco each with a badly written commentary.

### Biggest Yet

1st October. Here are a few sidelights on the first night of Cinerama that you may not have seen in the national Press. The screen at the London Casino is 10ft. less in width than the installation in New York, with the result that we do not see quite the same image as in the original. For some reason it appears that the film is not subject to censorship; at any rate it carried no certificate at the start.

The audience broke into spontaneous applause after the first roller coaster sequence, and after many other parts as well. At the end, however, an interminable list of screen credits all but emptied the theatre before the "End" title with the result that there was no final applause. Amateurs also make this mistake!

The film concludes with "America the Beautiful", "God Save the Queen" not being played—the first time I can recall this happening at a public performance. Even the sophisticated audience at the opening genuinely gasped when the Cinerama screen first opened up after the monochrome introduction on a regular size screen. Finally, in my opinion, the music is far ahead of the visuals and is at times outstanding in its power and impact.



The optical bench used to find the level of illumination at which flicker was just noticeable.

## PROJECTOR DESIGN

# and Flicker

By A. M. BURNET, B.Sc.

The problem of flicker can be a very real one to many projectionists. My interest in it was aroused by the difficulties I encountered when I built a 16mm. silent machine. I began to wonder whether it would be possible to build for home use, a projector which was quieter than many I had used and also kinder to those old films.

The all important factor in this problem is the film shift ratio; i.e., the ratio between the time one frame remains in the gate (1/16th of a second) and the time taken to move the film on from one frame to the next. Thus a 4:1 shift ratio means that the film is moved in one quarter of 1/16th of a second. There can be little doubt that, even with the ideal harmonic motion, the faster the film shift, the faster do films wear out. And I have found that old films, worn out on machines with fast film shifts, will project quite satisfactorily when a slower film shift is used. The use of a slower film shift also makes the machine less noisy. (But some designers have produced very quiet projectors with fast film shifts.)

### Hard to Tell

First I followed the advice given by an A.C.W. contributor and tried out various cardboard shutters on the projector, but met with little success because I could not really tell how much better or worse the results were. In fact, by the time I had changed the shutters over, it was not always possible to tell whether the new shutter was an improvement or not. In any case, the eye is capable of only very rough measurements of intensity, and it is so very easy to be persuaded that a shutter is better because one thinks it should be. (Some of my later experiments showed that I had fallen into this trap over a fancy four-blade shutter.)

What, then, is to be our yardstick? We must, I think, approach the matter from the standpoint of the level of illumination at which flicker becomes just noticeable. I found that in most cases flicker appeared quite suddenly as the light intensity was increased, especially with those shutters with unequal blades. It must be remembered, when the results are

examined, that the comparisons are made at a just visible level of flicker. In practice, quite a high level of flicker can occur in the highlights and not be noticeable.

### Consistent Results

The experiment was finally carried out on the rough optical bench shown in the illustration. The light source was moved backwards and forwards from the small opal window. The relative average intensity of the opal screen was calculated from the distance between the screen and the light source, with a correction applied for the transmission of the shutter. A number of shutters were cut from cardboard, and could be placed in position in a few seconds, so that the complete series was examined in a short time.

Several series of readings were made and, on the whole, the results were remarkably consistent. The light units are arbitrary, as I have no means of making absolute measurements. The intensities are also expressed in logarithmic units because, as far as can be determined, the eye responds logarithmically to stimuli. The novice, who may already have noticed that print densities are usually given in logarithmic units, will perhaps wonder what this logarithmic business is. Well, it has been found that the eye considers the difference between a density of 3 and a density of 2 to be the same as the difference between densities of 2 and 1. These densities, if expressed arithmetically, would be 1,000, 100, 10, instead of 3, 2, 1, so you will understand why the logarithmic series is preferred.

### Two Factors

While insufficient tests were made to enable any precise relationships to be formulated, the results demonstrate clearly that there are two factors which determine the level at which flicker occurs. First there is the frequency of the obscurations. Second—and just as important—is the time taken by the obscuration. Thus shutters 1, 2 and 3, listed in the table below have the same frequency but different size shutter blades, and similarly with shutters 4, 5 and 6. It is apparent, therefore, that the larger the shutter blades, the worse is the flicker.

Let us now see how this agrees with the physiologist's theories of vision. When the eye is stimulated by a flash of light, the primary response to the flash persists for a very short time after the flash has ceased and is followed by a negative after-image (e.g., the dark space appears darker or, if the original image was a colour, the after image is the complementary colour). If the persistence of the primary image is sufficient to bridge the dark period, then there will be fusion of stimuli and no flicker.

### Smaller Blades

Now the stronger the stimulus, the shorter is the persistence of the primary image. Hence, if we have a fusion of the image of a rotating shutter and we increase the intensity of the illumination, we must shorten the time interval between stimuli: i.e., decrease the size of the blades of the shutter.

In the table, average brightnesses are shown, as that is what the projectionist is interested in, not the intensity of the flash. This is why the log. screen brightnesses do not increase in proportion to the shutter size. Thus, as the size of the blades is changed, the permissible flash intensity changes and, in addition, the transmission of the shutter changes. As a result, the average intensity plots conveniently against the logarithm of the shutter opening. While there are only three points for each frequency it appears that they form a straight line over the sizes we are interested in.

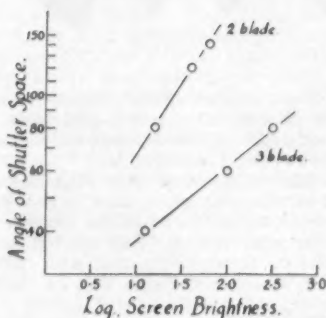
Unbalance of the blades (with equal spaces) increases flicker markedly. For each series of shutters of the same percentage transmission, the flicker level is roughly proportional to the unbalance of the blades. For the sake of clarity only a few of the measurements made on unbalanced shutters are shown in the table.

Relative Screen Brightness for Just Visible Flicker at 16 f.p.s.

Shutter No.	Shutter Blades (angles in degrees)			Spaces (degrees)	Percentage transmission	Screen Brightness Arith.	Screen Brightness Log.
1	40	40	40	80	67	300	2.5
2	60	60	60	60	50	100	2.0
3	80	80	80	40	33	12	1.1
4	40	40	—	140	78	65	1.8
5	60	60	—	120	67	44	1.6
6	100	100	—	80	44	15	1.2
7	100	50	50	53	44	6	0.8
8	75	62	62	53	44	21	1.3
9	100	70	70	40	33	7	0.8
10	90	75	75	40	33	9	0.9

Of the shutters based on a 4:1 shift ratio (Nos. 6, 7 and 9), the two-blade shutter No. 6 is the best—slightly better than the three-blade shutter No. 3. This is of particular interest since No. 6 is used in the Pathe 200B projector, and a number of A.C.W. correspondents have suggested replacing it with a shutter similar to No. 3 (with some ghosting). Of course, the difference between these two shutters is too small to be detected in practice, and the lower transmission of No. 3 just compensates for the increased flicker.

The experiments indicate that there is no shutter which will give really satisfactory results at moderate screen brightnesses with a



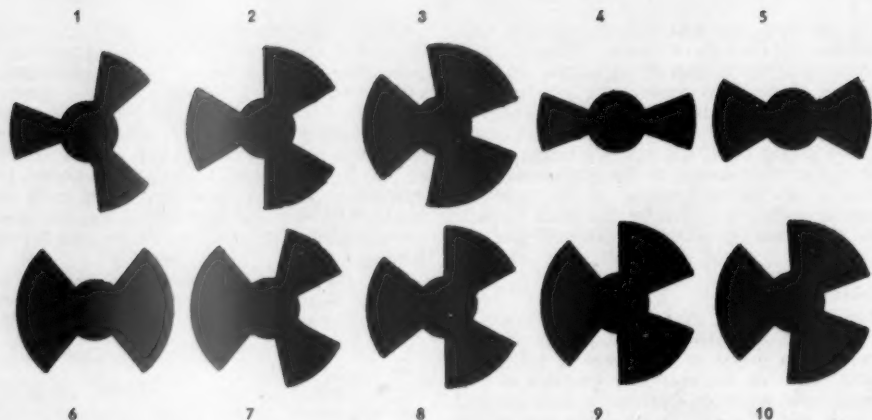
This graph of shutters 1, 2, 3, and 4, 5, 6, shows the effect of increasing the angle of the shutter opening with corresponding decrease in blade size. The effect of the frequency of the obscurations is quite distinct; a single blade shutter would probably give an even steeper curve.

4:1 shift ratio. Probably the slowest shift ratio which would be satisfactory for 16 f.p.s. is 6:1 with two 70° blades. This should be just acceptable in a 100watt, 16mm. projector used with a 3ft. picture.

For large screen projection, where it is not possible to achieve a screen brightness of anything like 10 foot-lamberts, projectors with 8:1 shift mechanisms, fitted with a shutter of type No. 5, would give little or no flicker and let through more light than the usual three-blade shutter. Careful design could reduce the size of the blades to 50° and thus further decrease flicker and increase screen brightness.

If, as I think must be done, we accept the necessity of equal size blades, then the efficiency, for a given shift ratio, can only be improved by decreasing the uncovering time. To prevent ghosting the angle of the blade is the shift angle (90° for 4:1) plus the angle subtended by the light beam where it is cut by the blade. This latter angle can be decreased either by having a larger shutter, or a barrel shutter, which opens from two directions at once, or an over-speed shutter.

Over-speed shutters, travelling at 1½, 2 or 3 times the angular speed of the usual three blade shutter, also reduce the uncovering time but in most instances add extra noise. There



is nothing fundamentally different about barrel or over-speed shutters, and their open and closed angles can be worked out just as for the shutters shown in the table.

With 8mm. film, very short shift times can be used satisfactorily since there is less weight of film to be moved only half the distance than is the case with 16mm. One machine uses a shift ratio of about 12:1, and with this two 40° blades would let through 78% of the light.

#### Daylight Flicker

So much for the theory: how do these results work out in practice? I am not in any way suggesting that a two blade shutter is the answer to all problems. All I do suggest is that, in some circumstances, there is much to be said for a two-blade shutter. Under other conditions even the standard 3-blade (No. 2) shutter is not entirely satisfactory for 16 f.p.s.

It has been suggested that the darker the room, the less the flicker. After all, in a badly darkened room, the highlight intensity could easily be twice that of a completely dark room. Flicker can be very noticeable when projecting in semi-daylight, and in this connection the

newer back projection screens should be a vast improvement.

It has been stated in *A.C.W.* that the Pathe 200B with a shutter of type 6 is satisfactory when used at about 20 f.p.s. This is roughly equivalent to reducing the blades to 80°. I have fitted a shutter of two 60° blades to my own projector and find it very satisfactory. The lamp is 100 watt (30 volt), and with the new shutter the highlights of some films are burnt out with full voltage on the lamp.

I recently showed some films to a fellow cine enthusiast who did not know of the changes made to the projector. After the show he told me that he had not noticed any flicker, despite the fact that the screen brightness was adjusted to the maximum suitable for the films. The Dralowid 8mm. projector, incidentally, is fitted with a two-blade shutter, the blades appearing to be 70°. The increased light efficiency and absence of flicker are commented on in the *A.C.W.* test report, which brings me to add in conclusion that I would like to acknowledge the help the many articles on projectors and the test reports in *A.C.W.* have given me, a New Zealand cine enthusiast.

## From Shorts To Features

Over 100 new titles are listed in the 1955 catalogue (the fourteenth annual edition) recently issued by John King (Films) Ltd. The films (16mm. sound) are grouped in 23 sections—comedies, musical comedies, mystery thrillers, Westerns, short Westerns, etc.—and each is further classified according to number of reels, running time, grading and Censor's certificate. Brief synopses are provided.

The grading used is the "audience suitability" one adopted by the British Film Institute—A, for adults only; B, adults and adolescents (13-18) only; C, family audiences; D, films for children over 7; but the reader who does not know of the B.F.I. rating may be puzzled by the A, B, C and D's clearly displayed on nearly every page and may well miss the key to them which is tucked away without any heading on page 69. We suggest that in the next edition this key should appear at the front. The catalogue, which is handsomely produced in colour, with many photographs, costs 1s. 9d.

M.G.M.'s catalogue of 16mm. releases for 1954-55 follows the style of its predecessors, titles being classified under "Shorts" and "Features", with sub-divisions into

types of production. Among the shorts are the Academy Award-winning Tom and Jerry series. Basic details—stars, length in feet, running time and Censor's certificate—and brief indications of scope rather than plot are given for each title. The catalogue, which costs 2s. 6d., is plentifully illustrated.

A catalogue of films on the sciences available from the British Film Institute lists over 160 short sound and silent productions. Mathematics, physics, chemistry, biology, zoology, engineering, medicine, agriculture, child psychology, geology, surgery and physiology are among the subject classifications, but are not listed alphabetically. The catalogue is obtainable from the B.F.I., price 1s.

The first of a new series of quarterly supplements to the B.F.I. library catalogue gives details of all new acquisitions and films that have been replaced in the loan section. *The Birth of a Nation* is back on 16mm. after a short absence. The numerous newcomers include five amateur productions—*Absconded*, *Go West*, *Young Man*, *The History of Walton*, *Metamorphosis* and *Prospect*. The supplement is issued to all catalogue users on request.

## 8mm. CHRISTMAS QUIZ

*How much do you know about your bobby? Test your knowledge with these questions. You ought to score ten correct answers for every year that you have been filming — so if you have been filming for more than four years you should score very nearly full marks. Even if you don't, we hope you enjoy trying — and will perhaps come across some useful item you did not know before.*

1. How often should the projector gate be cleaned?

2. If you were showing films in a long narrow room with a low powered projector, which screen surface should you use?

3. What is the usual aperture for exposing Kodachrome in bright sunlight?

4. What is the full address to which Kodak films should be sent for processing?

5. Which camera spring runs for 70 seconds at one winding?

6. Name an 8mm. film that has won a place in the Ten Best since the war.

7. If the correct exposure with Kodak Pan were f/5.6, what would be the correct exposure with Kodak Super X?

8. What does f.p.s. stand for?

9. Which is the most accurate way of taking reflected light readings if a scene contains unevenly balanced areas of extreme light and dark, both of which have to be reproduced as correctly as possible?

10. What is a critical focuser?

★

11. Which camera is supplied with a critical focuser?

12. If the correct exposure at 16 f.p.s. were f/8, what would be the correct exposure at 64 f.p.s.?

13. What camera angle would you choose to make an approaching figure appear more menacing?

14. How many single exposures would be necessary to expose enough film to last ten seconds?

15. Name a source from which you could hire 8mm. amateur films.

16. How long a leader is supplied on Kodak 8mm. film?

17. How long a trailer is supplied on Kodak 8mm. film?

18. How long a leader or trailer is supplied on Gevaert 8mm. film?

19. What firm will make duplicate copies of 8mm. black and white films?

20. What is the charge per 50ft. of film copied?

★

21. Which camera has an electric motor?

22. What is the Weston, B.S. Arith. or B.S. Log. speed of Agfacolor?

23. What is the most serious drawback to good quality sound on 8mm. magnetic stripe?

24. You loaded a borrowed camera correctly and ran off the leader. You set the focus and exposed the film correctly. The camera ran smoothly at 16 f.p.s. and the subject, as seen in the viewfinder, was well in the centre of the picture. Yet when you receive the film back from processing, you find no sign of anything you exposed that morning. All that you have is a long length of black film. Shots taken the same afternoon have come out perfectly. What went wrong?

25. Which cine society made an 8mm. Coronation film that was seen by over a 1,000 people?

★

26. Where was it that 8mm. films were projected on to a screen over 24ft. wide?

27. Suggest a way of making a fade other than an iris fade.

28. How would you film clouds in b. and w. so that they stood out against the blue of the sky?

29. When might you use a camera speed slower than 16 f.p.s. for a scene in which there was little or no action?

30. For what purpose would you use carbon tetrachloride?

31. What is meant by a "colour cast"?

32. How could you obtain a tracking effect without moving either the camera or the subject?

33. How could an object in a film be made to disappear suddenly?

34. For what purpose would you use Farmer's Reducer?

35. Why do so many package films have to be projected at 24 f.p.s.?

★

36. What difference would the use of a haze filter make to colour film exposed at the seaside?

37. Why is it undesirable to expose 8mm. film at stops much smaller than f/9?

38. What is the name of the disc with black and white segments which can be fitted to a sprocket shaft to check whether a projector is running at the required speed?

39. Why does the presence of daylight complicate meter readings when you are exposing black and white film by artificial light?

40. You have been asked to edit an 8mm. film. You have been given a splicer, film cement,

a glass rod, two rewind arms, a large box with numbered compartments, a script, a pair of scissors, a pair of thin cotton gloves, a cloth, a large selection of empty reels, paper, a pencil and an animated viewer. What is the other thing you need?

41. Which is the fastest 8mm. film stock available in this country?

42. What sort of lighting is best for colour filming?

43. What consumes 275 watts, burns as brightly as an 800 watt lamp and has a rated life of two hours?

44. If you are taking an incident light reading, where should you point the meter?



45. Look at the frame enlargement above. How was the night effect obtained?

How have you got on? You will find the answers on page 842.

## 8mm. Postbag

### Simplifying Exposure Readings

Mr. H. J. Turpin of Enfield writes to complain of "the enormous waste of time in having to use a separate exposure meter." He has tried to simplify meter reading by covering the pointer scale of his Weston meter with a piece of card calibrated in f numbers. This indicates the correct exposure for Kodachrome. "As I always use film speed 6 for Kodachrome, all I have to do is to read off the f numbers direct."

Mr. Turpin goes on to suggest that his camera, a Zeiss Movikon 8, should be supplied with a built-in exposure meter and a battery driven motor (in order to cut out "the incessant winding one has to do in using a spring motored camera, and good shots missed because the camera happens to be unwound at the time."). He encloses a drawing of what the modified camera would look like. I agree that a built-in exposure meter would be helpful, but it might considerably add to the camera's cost. The electric motor, however, might prove just as much trouble as a spring wound one—I suspect that it is easier to wind a spring than to find spare batteries just when they are needed.

### Horror Follows the Christmas Trip

Mrs. Nye writes from the University College of the Gold Coast: "Last Christmas-time, my husband and I went on a once-in-a-lifetime trip to Timbuktu, in the course of which I shot over 300ft. of Kodachrome. Imagine my horror when the reel was returned so badly split that it varied as much as 6mm. and 10mm. in width. I cannot imagine how it was jammed on to the reel, for I was certainly unable to rewind it on to it. I managed to use most of the too wide parts by trimming them with razor blades and scissors, but part of it was further damaged by jamming in the projector on the first run through.

"Since we are never likely to go to Timbuktu again, I have been compelled to retain some of the less damaged pieces in the finished film for the sake of continuity, but it means that I am never able to show the film without an apologetic introduction . . . I do hope that not many people have been as unfortunate as I have."

### Three Effective Wipes

Mr. P. A. West of Finchley A.C.S. finds that "a plain wipe tends to be monotonous . . . I have had better results using one of the wipes illustrated. The first one, if fairly short (say 8 frames per side) gives an effect very similar to a dissolve. It is very effective between a subtitle and a scene." If reversed, it is useful between a scene and a sub-title.

"Between sequences a short piece of black leader can be inserted between the two halves. No. 2 is particularly suitable for this, due to the curtain effect. No. 3 is probably the strongest mechanically and the easiest to do, as the sides need not be cut off separately, but its use is rather limited. In my opinion, this method is a more satisfactory way of achieving transition effects than a fade and easier to do.

"It is most important that the apex of the wipe comes at the centre of the frame. I admit that these wipes are simpler to make on 16mm., but I have made them successfully on both gauges." Mr. West makes his wipes with opaque sticky tape. The ones I saw were very effective—but I still prefer fades!



Fig. 1



Fig. 2



Fig. 3

Splice

These three unusual wipes are easily made with opaque sticky tape. Mr. P. A. West of Finchley A.C.S. finds them more satisfactory than fades, as well as simpler to produce.



## Last Man on Earth

While the *Earth Remaineth* has been praised even more for the magnitude of its theme than for the undisputed merits of its technical accomplishment. Yet the writer/director of the most ambitious of the 1953 Ten Best had no previous cine experience.

It began with a meeting three years ago. The borough of Sale was planning its Festival of Britain celebrations and had engaged Mr. Grantham Parker to write and direct an historical pageant. The pageant was a success and achieved a degree of permanency not usually accorded such affairs: it was filmed for the borough archives by Mr. J. J. Butterworth, leading member of the Sale Cine Society.

So when Sale decided to hold a Festival of the Arts as their contribution to the Coronation celebrations, it was natural that Grantham Parker should be appointed Festival Director, and no less natural that he should consult with Butterworth as to the form the film section should take. Should they show a selection of the prizewinning films already available? There were Sale Cine Society's *Never a Cross Word* (A.C.W. Ten Best, 1952), Butterworth's own Ten Best winner, *Out of the Blue*, and several other films by him, including the pageant film.

No, said the Festival Director. They'll do fine as supporting films, but their themes

*The film that interested me most at the Ten Best showing I attended was While the Earth Remaineth. Suitably edited, it has a powerful appeal and is worthy of a wider distribution than even your Ten Best Competition can achieve. I propose to assist in that object, if possible.*

—A. J. W. Kimpton, visual aids reviewer to *The English Churchman*.

lacked—and here fingers snapped at the air, punctuating the search for the right expression—the scope, range, calibre required of the main feature of a Festival Film Section. And whatever that main feature is, put in Butterworth, it's got to tell its story visually to a public accustomed to sound films, so the theme must be a strong one if it is to hold their interest.

A strong theme, something that affects everybody, strikes home at everybody . . .



Top left: the last man on earth enters a church in hope of finding salvation. Top right: he climbs a deserted hill, still hoping to find some other human being. Above: J. J. Butterworth, producer/camerman, prepares to shoot a scene in the empty streets.

The atom bomb, no less? Isn't everyone gravely disturbed by the continuing development of ever bigger atomic weapons, by man's increasing inhumanity to man? Surely there is no thinking person who does not look on the future with misgiving? Let the film, then, have this for its theme: if the atom is the basis of the architecture of the universe, is not its rending apart by man the ultimate blasphemy?



Left: behind the scenes shots are used as pictorial background to credit titles of *While the Earth Remaineth*. Above: a frame enlargement showing a superimposed title.

The idea was Parker's; he would write story and script and direct the film. To Butterworth would fall the tasks of shooting and producing. But it soon became clear that a considerable financial outlay would be involved. Butterworth, fired by the theme and its message (and not forgetting the civic purpose of the film) undertook to bear the whole of the cost himself. About £50 was spent on film stock alone.

#### Biblical Inspiration

Both main title and development of the theme came from Genesis: "And it repented the Lord that he had made man on the earth, and it grieved Him in His heart. And the Lord said, I will destroy man whom I have created from the face of the earth; both man and beast and the creeping things and the fowls of the air, for it repenteth Me that I have made them".

But there is also the promise of the eternal bounty of nature. After the cataclysm there is the promise that seedtime and harvest, night and day, joy and beauty shall not pass away while the earth remaineth.

Mr. Adam Smith, who has exchanged the Garden of Eden for a suburban street, wakes one morning to a strange world. His wife has

vanished—but the door is locked on the inside. His neighbours have disappeared. Not a dog in the roadway, not a bird in the sky. All the city silent as the dead, but there are no signs of death—only a vast emptiness.

Adam Smith stumbles into a church and there, on the lectern, he reads the dread words: "And it repented the Lord that he had made man". Reading no farther, horribly sure that he of all mankind is abandoned and doomed, he reels out, goes smashing and destroying, seeks to drug himself with liquor, loads himself with the costly things that now mean nothing.

A poster wavers into his hazy vision: "Seek peace in the Church". He enters and finds comfort at the altar steps. Faith and dedication are rewarded, for he finds that he is not alone—a woman has survived, too. They embrace in an ecstasy of relief.

#### Adaptable Actor

For the role of Adam Smith, Grantham Parker chose a young actor from the Sale Casualty Services Dramatic Club, Harley Deakin. He had not appeared in front of a camera before, but Parker considered him far above the usual run of amateur actors and hoped that he would readily adapt himself to screen technique. He did, and, indeed, proved



Left: Adam Smith finds himself alone—even the canary has vanished from its cage. Right: the climax of the film; he finds a woman, as terrified as he is himself. They stare at each other unbelievably.



Right: one interior sequence of *While the Earth Remaineth* was shot in the bar of a local hotel. Below: two frame enlargements showing, top, Adam's delirium in a deserted restaurant and, below, his horror when a Bible open at Genesis hints at the fate that has overtaken the world.



to be a regular director's joy—malleable, sensitive, good tempered. And in the case of the minor role, the casting was no less fortunate.

On the face of it, it seemed that the major production difficulties would lie in finding suitable interiors—a church, a restaurant and kitchens, a bar, the vaults of a bank . . . But the exteriors ought to be easy to manage. All that had to be done was to pick a fine Sunday morning, assemble the team, proceed to the city at 6 a.m. and shoot.

In the event, the order of difficulty was reversed. Every facility was accorded the producers in the case of the interiors (and though they couldn't film in a bank vault, an office basement provided a convincing substitute), but deserted streets persistently eluded the lens. You would have thought that a suburban road at that early hour would have been empty, but no! milk floats, pedestrians, little boys in toy motor cars, cats, dogs, pigeons, cars . . . all made an obtrusive appearance.

### Sleepless City

The city, it soon appeared, never sleeps. Night workers returning home, day workers starting out, policemen, hikers determined on an early start, the inevitable prowlers, veritable armies of sparrows, seemed determined to converge on the selected locations, so that angling the camera to exclude them demanded the exercise of much time and patience. Worst of all were the birds of the air who had no finer feelings to which the team could appeal.

The Helpful Bystander was also an irritation.

On one occasion Butterworth was shooting a church tower around which a flight of starlings strove mightily to keep in the picture. Time and tempers were getting short, but H.B. happily kept up a running fire of would-be helpful comment, observing with untiring persistence that birds flying round a tower looked awfully good. He knew because he'd done quite a lot of filming himself. Clearly convinced that the team did not know what made a good picture, he dilated on their ignorance untiringly.

### Weather Troubles

The weather, however, was a worse trial. The first shots were taken on a bright, sunny morning, and for six months thereafter the team played the familiar British game of hide and seek with the sun. In Manchester this can be a particularly discouraging game! Exteriors were still being sought when all the formidable interiors, including retakes, were in the can.

Most interesting technically of the interiors were the church sequences. The lighting equipment available—two 3-way No. 1 photo-flood units, one No. 2 twin and two single No. 2s, with reflectors—was not enough to give a useful reading on the Weston cine meter. Working at the largest stop (f/1.8) for the long shots in the vast, cavernous gloom, it was hoped that it might be just possible to record the highlights, leaving the shadows to take care of themselves.

The first takes showed excellent contrast, giving a dramatic effect beyond expectation,

but the definition was lamentable. There was no doubt about it: the old  $f/1.8$  was "soft" at full aperture. Only the new Cooke Ivtal  $f/1.4$ , with its edge to edge definition, would do the job. If shooting was to proceed, an Ivtal must be purchased. It was. Back to the church—to strike another snag.

The rector had kindly placed the church at the producers' disposal at certain specified times, but through an unfortunate mischance, other folk seeking the Church's aid and service arrived while shooting was in progress. An enactment of an episode in which a distraught man believes himself to be the last living being on earth, God having repented having made man, was a curious and singularly inappropriate accompaniment for a christening party! However, after the first shock of surprise, parents and godparents were most co-operative.

### Crowning Difficulty

Indeed, generous co-operation was afforded the team in all their undertakings. The crown with which Adam Smith crowns himself king of an empty world was loaned on the express understanding that it would be returned unsullied and intact after use. (To the camera it appears to be substantially wrought in gold and precious stones, but it was in fact a flimsy affair of delicate construction.) But that crown had to slip through Adam's fingers to the gutter as he realised its futility. How to arrange this and yet return crown to shop window unmarked? Out of the camera's field of view one of the camera crew lay flat in the gutter and caught it as it fell.

In all about 1,600ft. were shot, and the film was not far short of this when it was shown at the Festival for the first time. It was enthusiastically received and two sermons were preached on its theme. But for entry for the Ten Best competition it was drastically cut—to 900ft. Critics are united in pointing out that yet further cutting is needed, but there can be no doubt that, though the film may lose something through its still very considerable length, it remains a powerful piece of film making.



Anger and despair are mingled in Adam's helpless gesture of rage as he leaves the church, aware at last of the Power that has removed every other living thing from the face of the earth. Another frame enlargement from *While the Earth Remaineth*.

### ANSWERS TO 8mm. QUIZ on page 837

1. After every reel that is projected. 2. Glass beaded. 3.  $f/8$ . 4. Kodak Ltd., Box 14, Weald stone, Harrow, Middlesex. 5. Specto 88. 6. The Three of Us (1948) and Two Lives We Live (1952). 7.  $f/11$ . Super X is four times as fast as Pan and so demands an aperture two stops smaller. 8. Frames per second. 9. Take close-up readings from the lightest and darkest parts of the scene and average the two.

10. A ground glass screen upon which an inverted image is thrown when the lens is moved in front of it. The lens is focused until the image is sharp, and is then swung over to the taking position in front of the gate aperture. 11. G.B. Bell and Howell Viceroy. 12.  $f/4$ . 13. Low angle. 14. 160 frames. 15. Institute of Amateur Cinematographers or the Carlin Enterprise. 16. 3ft. 6in. 17. 4ft. 6in. 18. 3ft. 19. Gevaert. 20. 16s. 6d. 21. Eumig C8.

22. The speed of Agfacolor is B.S. Arith. 25; B.S. Log. 25°; Weston 16. 23. The relatively slow speed at which a foot of 8mm. film travels through the projector, even when the machine is running at 24 f.p.s. 24. You forgot to remove the lens cap. 25. New Forest C.C. 26. Cannes Amateur Film Festival, September 1953. 27. By drawing a fading glass over the lens while the camera is running or by treating the processed film with chemical fade solution. 28. Use a yellow filter and open up the lens by one stop to compensate for it. 29. When the scene was so dark that the picture would otherwise be under-exposed. Any action in the picture would be speeded up. 30. For cleaning film.

31. Large objects, especially on dull days, colour the light that they reflect. For example, if a person is filmed in the open shade on a dull day, his face may seem to be tinged blue by the sky. If he is standing near a red bus, his face may appear to be red. These "colour casts" are easily overlooked by the human eye but not by the camera. 32. Use a zoom lens (i.e., one with a variable focal length). 33. Stop the camera, remove the object and recommence filming with the camera and every other object in the scene in exactly the same position as before. A tripod is essential if the camera is not to be moved. 34. For reducing under-exposed film. 35. Because they are reduction prints of sound films. 24 f.p.s. is the standard speed for sound. 36. It will reduce the excessive blueness caused by large expanses of water. 37. Because diffraction causes any light that passes through a very small hole to be spread out. This means that the image on the film is not a sharply defined one. 38. Stroboscope.

39. Because film stock is less sensitive to tungsten light than to daylight and it may not be easy to decide which speed rating to use. However, compensated processing usually makes up for any slight faults. 40. The film. 41. Gevaert Ultra. Gevaert recommend Weston speeds of 50 for tungsten and 80 for daylight. 42. Flat lighting. 43. A No. 1 photoflood. 44. At the main light source. 45. A red filter was used and the lens was not opened up to allow for the light it kept back.

The final scene of Castellani's *Romeo and Juliet*. Robert Krasker's outstanding Technicolor photography gives the film a warmth which the playing sometimes lacks.



By  
DEREK  
HILL

Current screen offerings present

## PAST, PRESENT and a glimpse into the FUTURE

This is Cinerama was first presented in New York over two years ago, and it has been running at the same Broadway cinema ever since. It was followed by wide-screen, CinemaScope and VistaVision, which have all beaten Cinerama in the race across the Atlantic. (VistaVision has so far only been shown to the Press, but *White Christmas*, the first feature to use the technique, is expected in London shortly.)

It is easy to sympathise with the indignation expressed in the posters outside the London Casino: "Correction! A serious error has arisen about Cinerama . . . because Cinerama is the most imitated motion picture in the world." But the producers need not be alarmed; the edge may have gone from the novelty of Cinerama, but it remains far more impressive than any other system.

### Brilliant Showmanship

The programme begins with a rather dull small-screen film describing the history of man's attempts to portray action and movement. Lowell Thomas traces the story from a cave-dweller's picture of a running boar with eight legs ("Eight legs! What a pioneer!") to Edison. After a fleeting reference to Friese-Green as "one of the British projection pioneers", we are shown extracts from *The Great Train Robbery* and a brief glimpse of Valentino. "And now", says Mr. Thomas, "this is Cinerama!"

Immediately the curtains glide back round the great 75ft. curve before us, the entire cinema seems to disappear, and we find ourselves chugging up the first slope of a switchback. For sheer brilliant showmanship, this opening could hardly be better.

An ordinary film of a switchback ride can have quite an effect on an audience, of course, especially on those sitting nearest the screen. But Cinerama's effect is far stronger than this, mainly as the result of the steep curve of the screen, which is really three screens side by side. The centre section faces the audience in the usual way, but the two side sections curve at such an angle that the screen actually extends to both ends of the front row of the stalls.

Three projectors, one at the back and one at either side of the stalls, show their three separate films side by side. To obscure the lines where the images join, Fred Waller, the inventor of the system, has added tiny comb-like pieces of steel at the side of the film gate of each projector. As the film runs through the gate they jiggle up and down at high speed, fuzzing the edges of the pictures.

Unfortunately, these "jiggolos," as they are apparently known to the projectionists, by no means eliminate the joins in the screen image. Two broad blurry lines split the screen in three, though in some scenes they are hardly noticeable. Moreover, a person who crosses the screen becomes distorted twice on the way over. Horizons tend to slip on the joining lines, and the colour of the separate sections does not always match perfectly.

Worse than this, though, is the irritating

Romeo (Lawrence Harvey) watches the guests at the Capulet's ball, where he first catches sight of Juliet.



wobble which the images develop from time to time. Each screen wobbles independently of the other two, sometimes so distractingly that one critic has already christened Cinerama films as the "shakies". These technical imperfections are all the more noticeable now that we have become accustomed to the unbroken expanses of CinemaScope, but it seems safe to assume that it will not be long before the faults are cured.

The 3-D effect of Cinerama varies considerably according to the type of shot. Scenes taken with a moving camera are among the most impressive. The audience sway left and right as they cross America on a fascinating plane flight, recoil as they hurtle towards a blazing fire in a miniature speed-boat, and duck their heads as they glide under Venetian arches in a gondola.

### Among the Actors

Another sensation of depth is produced when people on the screen walk towards and past the camera, or into the picture from behind it. When this happens on both sides of the screen at once, as in shots of a choir in a Long Island church and pipers at Edinburgh Castle, it seems as if one is surrounded by the characters.

This effect is strengthened by the brilliant use of stereophonic sound. Forty-eight speakers are employed, and there is no doubt that the improvement over the limited stereophonic

range of other systems is immense. During a bull-fight, for instance, the gradually increasing excitement of the crowd appears to ripple around the theatre, and it seems as if one is actually sitting among the spectators.

Several sequences indicate the limitations of Cinerama. There are some shots of stage entertainments which recall the cinema's first days. The camera is in the position of a spectator, and rarely moves, while the spectacle is played out as if to a theatre audience.

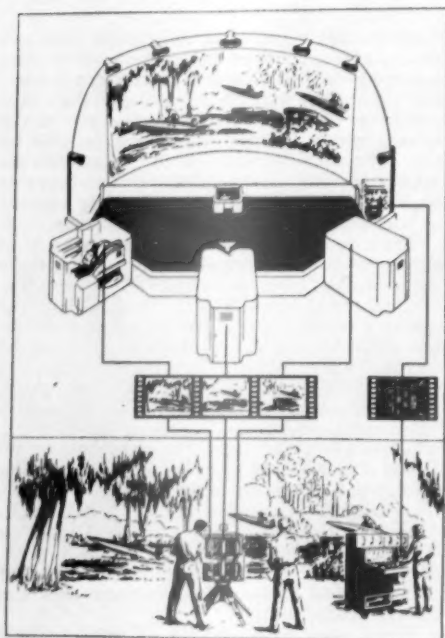
### Least Successful

One long sequence is devoted to a Florida pleasure ground, and an attempt is made to use the technique of a normal interest short. Conventional cutting is employed, and there are even huge medium shots which spread human features all over the screen on a startlingly vast scale. As might be guessed, this is the least successful part of the programme, though there is an interesting moment when a different picture is projected on each of the three screens—just as was done by Abel Gance in *Napoleon* before films found their voices. (Incidentally, Gance, who first presented the "trptych" screen, is not mentioned in the introduction to Cinerama.)

I understand it cost £50,000 to convert the Casino, which explains why Cinerama will not be shown anywhere else in the U.K. It's certainly worth making the Casino a "must" when you're next in London. This is *Cinerama* has been booked for a twelve-month run, so you've plenty of time to see it.

One point worth noting is that the most expensive seats (15s.) are at the front of the cinema, for it's there that the effect is the most successful. I should imagine that the film from the upper circle looks more like a big, bent CinemaScope.

The month's glimpse into the cinema's



The Cinerama camera has three lenses, each of which records a third of the whole scene on a separate spool of film. The three films are projected simultaneously side by side on the huge concave screen. Six different sound-tracks are recorded on a single magnetic film, and are controlled during projection by an engineer sitting (in the London Casino) at the back of the stalls.



Left: Chaplin's career as night-watchman in a big department store is soon interrupted when he invites an orphan girl (Paulette Goddard) to sample the store's pleasures. Right: the finale of the brilliant "demented mechanic" ballet in *Modern Times*.



future has been nicely balanced by a glance at the past. Chaplin's *Modern Times*, the last film in which he appeared as the immortal tramp, shows how stodgy and unimaginative modern comedy technique has generally become. Perhaps the best moment is Charlie's dive into half an inch of water. Though we guess that the lake is going to prove shallow, the execution of the gag is so masterly that we still roar with laughter.

But despite its humour, *Modern Times* is essentially a serious film, and one that could hardly be made in America today. There is an underlying cruelty behind many of the jokes, and the story of the tramp's constant struggle to find work during the days of the depression contains many implied criticisms of the social order. The police were always Chaplin's enemies, but here they are even more of a menace than usual.

*Modern Times* was first shown in 1936, several years after the introduction of sound. Yet Chaplin and Paulette Goddard never speak throughout the film, though there is a glorious gibberish song by Chaplin towards the end. There are a number of sub-titles, even for passages of dialogue, and the technique remains almost identical with that of the later silent period.

### Choice of Locations

Most of us still concentrate on silent productions, and what better tutor than Chaplin could there be to show us the way to achieve the maximum effect with the minimum of means? His direction is unobtrusive but always sure. Notice the way he takes great care to choose locations which at once convey the impression he wants.

There is one shot in particular, showing him scampering off in search of work. A tall steel-works looms in the distance, and Chaplin scuttles towards it as fast as he can, tripping over rocks and potholes. The location is used only for a single shot, but it is obvious that a considerable time must have been spent finding a scene so suited to the film.

After all the outcry about Castellani's *Romeo*

and *Juliet*, I went to the film prepared for the worst. But I also went determined to regard it as a film, rather than sit, text in hand, watching for the cuts, as so many critics seemed to have done.

No one complains if the dialogue of a novel is altered when the book is adapted for the screen. No one suggests that a play that is interpreted in film should retain every line. Why should Shakespeare be held so holy? Adaptation from one medium to another must involve some alteration; it is surely up to the adaptor as to how he uses the original.

### Delightful Visuals

On the whole, I enjoyed the film. Krasker's camerawork is the best Technicolor I have seen, and the film is always a delight to watch. The settings and costumes are altogether admirable, and though there is an uncomfortable feeling that it is never so powerfully moving as it might have been, I cannot see how it can be dismissed as a complete failure.

Admittedly, Susan Shentall is an uncomfortably homely Juliet, and her range is obviously too limited for the part. And Laurence Harvey's Romeo could hardly be called inspired, though he maintains a general level of competence. The real weakness of the two stars is shown by the fact that Mervyn Johns as Friar Laurence and Flora Robson as the Nurse appear to be far more appealing characters than the principals.

Castellani's direction is generally straightforward and conventional. When he tries to stress an effect, such as underlining the Nurse's chatter with a comic air on the trombone, the result is usually unsuccessful. There are moments, though, when a slight departure from the orthodox is telling. When Romeo is told of Juliet's death, for instance, the shot of the messenger dissolves slowly to a shot of the grief-stricken Romeo, breaking the rhythm of the brisk cuts that have lead up to the moment.

But above all the film remains a cameraman's triumph. Even if the thought of someone tampering with the Bard does things to your blood pressure, I still suggest you see *Romeo and Juliet* for its visual qualities.



Orderly editor at work? But judging by the absence of boxes, clips, and festoons of film it looks as if this member of Edinburgh C.S. is simply checking up on some old splices.

**Film Weeks.** Print the magic words "conference" or "convention" and you can always get enough people to come together for a week or a weekend to talk about films. Why stop at that? One of the troubles of club production is that, after the first burst of enthusiasm, the shooting seems to go on endlessly weekend after weekend. Illness and other interests interrupt the work, interest lapses, the cast changes and in the very worst cases the whole thing peters out.

It might be a good idea for some clubs to pick a subject that can be shot in the district around an attractive centre such as a country club, or a large farm willing to accommodate the requisite number of people. It would mean a good deal of work for the writers of the treatment and script, but it would also mean quite a few interesting weekends away, probably not more in number than they would spend on a more orthodox production.

All the sites could be located, the breakdowns and schedules produced, and the various properties, settings and costumes prepared and placed in the hands of responsible persons. The principal artistes could be rehearsed and then, at a pre-arranged date, the whole unit could take up residence in its location headquarters and get right down to shooting the whole film in an unbroken run at the very peak of enthusiasm.

I am quite sure, especially in these days of liberal holidays, that sufficient people could be found, willing to devote three or four days of their annual leave to such a project—and to repeat it year after year once they had tasted the satisfaction of working in this way.

**Stereophonic Sound.** I have hitherto been intolerant of stereophonic sound, principally because I have suffered from arrangements which used loud speakers all over the cinema, some of them behind the audience. But I have changed my views since Mr. J. Moir, of B.T.H. Co. Ltd., speaking to the British Kinematograph

# Odd Shots

By GEORGE H. SEWELL, F.R.P.S.

Society, put up a most convincing case for the advantages of correctly presented stereophonic effects to a mainly binaural audience. First, as our eyes combine two unlike impressions of a subject to give an impression of solidity and distance, so do two unbalanced impressions received from a sound source set up complex response in the auditory mechanisms and the brain behind it to give much more information than can be obtained from a single sound impression delivered through a loud speaker system.

There is no discounting the shortcomings of present methods or the limitations of the possibilities in auditoria where the relative positions of members of the audience must vary widely. But bearing these in mind, Mr. Moir described a number of tests carried out under strictly controlled conditions to test the stereophonic performance of the human hearing system.

## Directional Effects

He also discussed the various theories that have been advanced to explain the undoubted powers of differentiation which, with a good stereophonic system enable, for example, individual instruments in an orchestra, or quiet conversation against a background of quite loud general noise, to be picked out with great ease.

It appears that the effect is most efficiently obtained with a large number of speakers. Three speakers and speaker channels are the minimum practical compromise for a public cinema, while two speakers and channels may suffice for domestic use. The effect is, however, negligible at distances less than  $1\frac{1}{2}$  times the lateral spacing of the speakers.

Here is something for our sound experimenters to get their teeth into; but one requirement for success will be that they avoid the use of non-directional speakers, such as those supplied with most narrow-gauge sound projection equipment.

**Screen Directions.** We recently had a little editing problem. I had shot some stuff of a young man turning his head towards screen right and then going off screen in that direction. In the following shot he entered from the left of the screen.

We wanted to shorten the scene, so we cut out the walk-out in the first shot, leaving him looking off screen right. But it was all wrong. The sideways look aroused anticipation that was not satisfied in the succeeding shot and the

sequence did not look correct until we had cut back the first scene still more to the point where the young man was looking nearly directly towards the audience.

We also wanted to cut out several scenes from a sequence which started with a medium shot of one man looking down over some rails into an engine room. The final scene momentarily showed two characters looking upwards towards some dials (out of the picture). We cut at this point, and now the effect is of the first man looking down and the other two responding before continuing with their action. The action runs smoothly and considerable screen time is saved. It is this sort of thing that answers a recent correspondent who suggested there was no need for editing.

**16mm. Cinemas.** Apart from the pioneer effort in Chester before the war there have not been a great many 16mm. static cine theatres in this country. This is not due so much to lack

of enterprise as to certain trade limitations. In Italy conditions seem to be different. P. Cavazzuti, a member of the British Kinetograph Society, in a paper he gave to that body, mentioned that the 11,000 cinema theatres in Italy include 5,000 16mm. houses.

**Faces and Places.** Ilford's advertising slogan is based on a profound truth. The interest of places and people is most compelling. Yet so many amateurs let their opportunities pass by. I was thinking about it only this weekend when my wife and I nipped across to Le Touquet.

Just a few minutes in a plane across the Channel, yet what a different world. We all recognise it every time we go abroad, yet how many of us bring back the true flavour of it? Think of all the holiday and travel films you have seen on the screens of your friends. They show the big show places, and there are pictures now and then of different forms of conveyance

## Where to See the 1953 Ten Best

**LEICESTER.** 1st, 2nd Dec., at 7.30 p.m. Presented by Leicester and Leicestershire Cine Society at the Y.M.C.A. Theatre, East Street entrance. Tickets 2s. from R. Hill, 43 New Way Road, Leicester.

**GLASGOW.** 2nd Dec., at 7.30 p.m. Presented by Glasgow Cine Club at St. Andrew's (Berkeley) Hall. Tickets 1s. 6d. from J. M. Roy, 4 Claremont Gardens, Milngavie, Glasgow.

**LONDON, N.W.2.** 2nd Dec., at 7.45 p.m. Presented by Tenderfoot Film Unit at Anson Hall, Chichele Road, Cricklewood. Tickets 2s. 6d. and 3s. 6d. from L. Landau, 18 Clarendon Court, Staveron Road, London, N.W.2.

**ABERYSTWYTH.** 9th Dec., at 7.30 p.m. Presented by Aberystwyth and District Film Society at St. Michael's Parish Hall, St. Michael's Place. Admission by programme 1s. from V. H. Williams, 18 Glanrafon Terrace, Aberystwyth, Cards.

**BARNLEY.** 13th Dec., at 7.30 p.m. Presented by Barnsley Amateur Cine Club at The Boys Club, Westgate. Tickets 1s. from H. H. Wikeley, 34 Royston Lane, Royston, Nr. Barnsley.

**LONDON, E.17.** 13th Dec., at 8 p.m. Presented by Walthamstow Amateur Cine Club at Lloyd Park Pavilion, Forest

Road. Admission by programme 2s. from S. Webb, 120 Elphinstone Road, Walthamstow, London, E.17.

**CORK.** 18th Dec., at 7.40 p.m. Presented by Cork Camera Club at Gregg Hall, South Mall. Tickets free from D.P. Sweeney, 6 Tuckey St., Cork, Eire.

**BRENTWOOD.** 6th Jan., at 7.30 p.m. Presented by Mid-Essex Film Society, at Brentwood School Hall. Tickets 2s. from D. W. Gravett, 24 Kilworth Ave., Shenfield, Essex.

**SELKIRK.** 8th Jan., at 7.30 p.m. Presented by Selkirk Amateur Cine Society at Victoria Hall. Tickets 2s. from J. A. Kerr, Secretary, Inchgarth, Selkirk, Scotland.

**WATFORD.** 8th Jan. at 7.00 p.m. Presented by Watford Film Society at Y.W.C.A. Hall, Clavendon Road, Watford. Tickets 2s. 6d. from Major C. Avery, c/o West Herts. Film Service Ltd., 260 High Street, Watford, Herts.

**SHREWSBURY.** 10th Jan., at 7.30 p.m. Presented by Shropshire Photographic Society at the Large Upper Room, Old Post Office Hotel, Milk Street. Admission by programme 1s. from H. B. Eldred, 23 Wyle Cop, Shrewsbury.

**SOUTH KIRKBY.** 14th Jan., at 7.30 p.m. Presented by South Kirkby and District Amateur Cine Society at the

Playhouse, Westfield Lane, Sth. Elmsall. Tickets 1s. from J. Bass, 26 Grove Drive, South Kirkby.

**PLYMOUTH.** 19th Jan., at 7.30 p.m. Presented by Plymouth Amateur Cine Society at the Abbey Hall, City Centre. Tickets 2s. from Plymouth Cine Service, Saltash Street, Plymouth.]

**BELFAST.** 21st, 22nd Jan., at 8 p.m. Presented by Belfast C.P.A. Cine Society at the C.P.A. Minor Hall, 47 Howard Street. Admission free, tickets from the General Secretary, C.P.A. Cine Society, 47 Howard Street, Belfast.

**NOTTINGHAM.** 22nd Jan., at 7.30 p.m. Presented by Triad Film Unit at Swain Memorial Hall, West Bridgford. Admission by programme 2s. from Miss J. Booth, 4 Watcombe Circus, Sherwood, Nottingham.

**LYTHAM ST. ANNES.** 28th Jan., at 7.30 p.m. Presented by Lytham St. Annes Cine Society at Ansdell Institute, Woodlands Road, Ansdell. Tickets 1s. from The Secretary, 23 Ansdell Road North, Lytham St. Annes.

**GLASGOW.** 29th Jan., at 7.30 p.m. Presented by Glasgow Pearce Institute Amateur Cine Club at Pearce Institute, Govan Cross. Tickets 1s. 3d. from H. J. Blackie, 53 Selkirk Avenue, Glasgow, S.W.2.



Members of Altair F.U., a R.A.F. club at Seletar, Singapore, shoot the grafting of a bud with two Bell and Howell Sportsters and an Admirca 8D under the director's supervision.

and we may notice, in some countries, that they drive on the "wrong" side of the road. But what of the thousand and one details?

Think, for instance, of a place like Le Touquet, which has rather the happy informality of a French Margate, but not a great many major architectural or historical sights. But there is the great curve of the *marche couvert*, with its opportunities for close-ups of the thrifty housewives bargaining, and the elaborate preparation of food so different from our own.

There is the grand vista through the centre archway of the *marche* ending in a handsome white chateau, which closer shots show us to be inhabited by holiday makers who hang their bathing garments out to dry in a discreet court-

way at the side. The colossal luxury of the modern French motor coach (not forgetting a close-up of its cheerful driver) shows up even more against the somewhat shabby local autobus.

Then there are the tiny Citroens (often driven by mother), the autocycles without licence plates and two-seaters like small sledges with wheels and a steering wheel in which holiday makers make a leisurely tour of the town. Perhaps they pass on the way a black-bloused and skirted fish-wife with her basket on her back making her way into the kitchens of one of the big hotels. They pass below a stylised model of a plug of tobacco, the sign of those who sell the weed. Also beneath the sign are a family at a table on the pavement. The small boy takes a whacking gulp of mother's wine with her full consent and assistance.

All these things were noted while walking only a few yards, yet together they would build a powerful impression of the "other worldness" which attracts many people so strongly but which, sad to say, often fails to get through their camera lenses and on to their home screens.

**Track or Zoom.** Discussing the Berthiot Pan-Cinor zoom lens (Sept. A.C.W.) the reviewer makes frequent reference to "tracking" shots. But this is incorrect. Whatever type of lens is used, the correct effect of tracking cannot be obtained from a stationary camera.

In a true tracking shot the relationship between the camera and the background is constantly changing which means that not only does the size of the background change, but so does its perspective. When you are using a zoom lens there is no change in the background perspective; the only thing that alters is the degree of magnification.

Even if you alter the focal length of your zoom lens to keep a figure walking to or away from you to a constant screen size, you do not alter the background perspective. I am not suggesting that this is necessarily a drawback, but I think it should be realised that tracking and zoom effects are fundamentally different. An alert director or cameraman will find means of exploiting these differences.

## Old Timer Offers Help to Clubs

Sir,—It may be that one of the amateur cine societies in the London area would like assistance in direction and production from one of the old timers of the silent days. As a boy I worked under the famous Larry Trimble, who produced John Bunny's pictures for Vitagraph, Fred Paul, Thomas Bentley and other famous producers of the time. I also played in many silent films. The old silent technique is still in me, and if any society needs such assistance, perhaps they will drop me a line.

81 Walworth Road,  
London, S.E.17.

E. F. GREEN.

Mr. Green learned film making the hard but satisfying way and has a fund of fascinating anecdotes from the time when, as a boy, he paid his penny to see the Bioscope in a converted shop and thrilled to Lilian Walker dying to the strains of "Let's All Go Down The Strand"; when, as an actor, he wore No. 5 greasepaint powdered over with Fuller's earth; when extras were paid 7s. 6d. a day, plus a sandwich lunch ("As far as lunch was concerned, it was a case of grab, with the less nimble being unlucky"); when a large tarpaulin had to serve as a moat for Valley of Fear; when actors really did boom "God bless you, liddle"; when the star who had to pull a woman's hair threw himself so vigorously into the part that he tugged out a handful; when the coming of sound coincided with the completion of a silent comedy he was making and robbed him of a contract.

Have we advanced in film production? "In technique, sets, lighting, camerawork, yes. In acting, no. The old timer could act today's player off the screen. We had to convey dialogue by facial expression, but so many artists today play their parts with their voices, their faces often expressionless." Mr. Green generously offers to give demonstrations of miming for the screen as it was then.

# Mechanics of Movie Making

What does D.I.N. mean? What are click stops? In response to many requests we have brought up to date and entirely remodelled the glossary of cine terms published in monthly parts in issues of A.C.W. long since out of print. It does not pretend to be complete or exhaustive but it does provide a valuable reference that will enable you to fill in the gaps in your cine knowledge

**ACETATE.** Refers to cellulose acetate film base, which is non-inflammable or more strictly, slow-burning.

**ACCELERATED ACTION.** Occurs when the spring runs down in cameras not fitted with an automatic cut-out, causing the taking speed to decrease.

**ACOUSTICS.** Properties of the auditorium as regards the uniformity of sound reception.

**AMMETER.** Instrument built in some projectors to indicate the number of amps being taken by the lamp. A red line usually indicates the correct rated consumption, and this should be closely adhered to for trouble-free running.

**AMPLIFIER(1).** Magnifying lens arrangement to increase the picture size at a given throw.

**AMPLIFIER(2).** Electronic amplifier used for boosting to sufficient strength to operate the loudspeaker, the weak signal received from the photo-electric cell via the pre-amplifier, *q.v.*

**ANTI-HALATION BACKING.** Dark coloured coating applied either to the back of the film base, or between the emulsion and the base, to prevent halation due to reflections from the base surfaces.

**APERTURE.** Setting of the lens iris. The settings are marked as ratios of focal length to diameter of the aperture in the iris. The effective stop number of the average projection lens is usually a maximum of  $f/1.6$ . (See *f/No.* and *T/No.*)

**AUDIBLE FOOTAGE INDICATOR.** Click, or in some cameras a pulse felt by touch, indicating the passage of a constant number of frames. Useful saver of film when a lengthy shot, which has to be watched in the finder throughout, has to be of a certain precise length.

**AUDITORIUM.** Space occupied by the audience. It should be clear of cables.

**AUTO REWIND.** Device for rewinding by power, usually done by reversing belts or operating a clutch. A separate rewind is more desirable, particularly for reels over 400ft. in length.

**AUTO THREADING.** Device which automatically forms the film into the correct loops and passes it through the sprockets.

**BACKING.** See Anti-halation backing.

**BACK-PROJECTION.** Moving-back-ground technique employed in studios; sometimes also used to mean rear projection.

**BACK WIND.** Spindle to which a handle may be fitted, for winding back the film when it is desired to make a

second exposure on the same length, for trick and process work.

**BAFFLE(1).** Sound board surrounding a speaker.

**BAFFLE(2).** See Light Baffle.

**BARREL SHUTTER.** General term for projector shutters with axis parallel to the sprocket shafts.



Barrel Shutter

**BETA MOVEMENT.** Clawless intermittent fitted on Siemens projectors.

**BEADED SCREENS.** Screen surface composed of glass beads, giving maximum brilliance when viewed from near the projection axis.

**BLIMP.** Box, usually felt lined and felt faced, to contain the projector while running and so reduce noise.

**BLURRING.** Caused by lateral movement, or rate of panning, being too fast, resulting in the image degenerating into poorly defined streaks. Remedied by taking camera further from subject or using wider angle lens or increasing taking speed.

**BRUSH.** Generally rectangular carbon strips conveying electric current to the commutator of a D.C. or Universal motor.

**BURNING OUT.** Highlight features so over-exposed that all the emulsion is removed, no detail being left in.

**CAM.** Hardened steel disc driving the claws, so shaped that the correct cyclic motion is imparted to the claws.



ONE-FRAME-PER-TURN SHAFT

**CAMERA SCRATCH.** Faint, thin, lines running the length of the film. Harmless on the shiny side but any scratching on the emulsion side, even if restricted to the margins, should be traced and cured. (See *Dirty Gate*.)

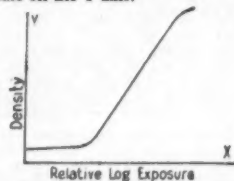
**CAMERA SHAKE.** Unsteadiness in the projected picture evidenced by relative movement between the image and the frame line.

**CASSETTE.** Special container for film, which may be loaded into the camera in daylight with little or no fogging of the film. The more

elaborate types, such as that for the Magazine Cine Kodak, contain their own gate and an automatic shutter so that they can be changed at any point in their loaded length without fogging a single frame.

**CELL.** See P.E.C.

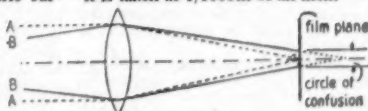
**CHARACTERISTIC CURVE.** Diagram showing the effect on the emulsion of various degrees of exposure, for a given development. In practice, the relative exposures are plotted to a logarithmic scale on the X axis, and the densities produced to an empirical scale on the Y axis.



Characteristic Curve

**CHARGER.** See Cassette.

**CIRCLE OF CONFUSION.** If perfect focus is represented as a point in the emulsion, then as focus is gradually lost, this point becomes a small circle, known as the Circle of Confusion. For good quality work in 16mm. film it is taken as  $1/1000$ th of an inch.



Circle of confusion.  
Rays A in focus; Rays B out of focus.

**CLAMP.** Device, generally spring loaded, for keeping shut the sprocket cradles.

**CLAW.** In modern projectors, the two claws pulling the film frame by frame past the gate aperture.

**CLEAR HIGHLIGHTS.** Shot so exposed and processed that the brightest parts are just clear of emulsion.

**CLICK STOPS.** Lens iris ring with a positive location for each marked aperture. The locating plunger spring should not be too strong, otherwise smooth fading is impossible.

**CLOGGED SHADOWS.** Degeneration of darker parts of frame into indistinguishable darkness, probably due to over-exposure.

**COATED LENS.** One given a chemical coating of microscopic thickness, which has the effect of reducing light scatter and tends to increase contrast.

**COLOUR RENDERING.** Scale of shades of grey in the monochrome image

representing the colours of the spectrum.

**COMMUTATOR.** Series of insulated copper segments around the shaft of some electric motors, which conveys the current from the brushes to the armature windings.

**COMBINATION MOUNT.** Holder, which can be secured to camera lens, for supplementary lens, filter and hood.

**CONDENSATION.** Beads of moisture deposited as a fine mist on surfaces removed from a cold to a warm atmosphere. Result on a camera lens is to cause a soft focus effect.

**CONDENSER.** Lens concentrating the light from the lamp on to the gate.

**CONSTANT SPEED MOTOR.** Generally a simple A.C. induction motor running at a net speed of 1,440 r.p.m. = 24 revs. per second.

**CONTINUOUS RUNNING.** Device whereby the starting button can be pushed to its full extent, after which the mechanism will continue to run until it is pulled back. This permits the operator to appear in the picture. For normal running this knob springs back as soon as released.

**CONTRAST.** Density range of emulsion: in practice affected by exposure development and subject.

**CONTRASTY PICTURE.** Generally implies that not only are there contrasting masses of light and dark in the subject, but also the tonal values cover the full range from clear highlights to completely dense shadows.

**COOLING SYSTEM.** Motor fan, ducts, lamp-house fins and cap orifices, together comprising the means of cooling the lamp by forced draught.

**CORE.** Centre part of a reel.

**CORE SPRING.** Springs parallel to the reel sides, to retain the film at threading without having to seek the core slot.

**COUPLED EXPOSURE METER.** Meter needle shows in the finder window, and keeping a second needle in line with it automatically ensures that the lens aperture is set for correct exposure after film speed and taking speed have been pre-set.

**COUPLED RANGEFINDER.** Arrangement such that, when the rangefinder is set to the subject of the picture, the lens is at the same time focused correctly.

**CRACKLE.** Interference in the sound, generally due either to motor interference or to a badly marked sound track.

**CRADLE (1).** Small frame, containing the rollers, for keeping the film in contact with the sprocket.

**CRADLE (2).** Device for holding the camera upside down for reverse motion shots.

**CRYSTAL BEADS.** See Beaded Screen.

**CURVED GATE.** Fitted to some projectors, with the advantage that the film is held flatter transversely by the longitudinal curvature imparted. In some designs the presser pad is dispensed with.

**DAMAGED PERFORATIONS.** Perforations torn or strained either due to incorrect loading with inadequate loops in a sprocket fed camera, or to the claw tearing a jammed film in a charger-loaded camera.

**DARK PICTURE.** Result (with direct reversal films) of under-exposure.

**DECAPITATION.** Cutting-off of the heads of actors, in mid-shots, generally due either to forgetting the parallax adjustment (q.v.), or to following, for example, the 20mm. lens-field engraving when a 25mm. lens is in use.

**DEFINITION.** Quality of sharpness and clarity of a crisp photographic image.

**DENSITY.** Quantity of silver developed in the emulsion over a given unit area.

**DEPTH OF FIELD.** Distance between the nearest and furthest points which are simultaneously in focus for a given setting of the lens. This distance increases as the aperture decreases. It is also greater for lenses of shorter focal length.

**DEPTH OF FOCUS.** Permissible wander of the film from the true film plane in the camera without loss of focus.

**DIFFUSION DISC.** A special disc, of patterned glass, or grease smeared glass or gauze, placed in front of the lens to give a diffused or soft focus effect.

**D.I.N. (1).** Deutsches Industrie Normal, a German standard used to designate a 16mm. S.O.F. system, now obsolete, wherein the sound track lay at the left side of the picture.

**D.I.N. (2).** Deutsches Industrie Normal, a German specification, used in reference to film speed numbers, which are measured by exposures through a stepped wedge, and give a range of numbers 10 less than the Scheiner scale, three numbers being equivalent to one stop in value.

**DIRECT POSITIVE.** Refers to use of positive stock for filming black-on-white titles. This is given an ordinary simple negative development, the resulting film being used as a white-on-black title positive.

**DIRECT REVERSAL.** Processing of film to yield a positive image by developing, removing the developed silver, exposing the remaining silver, developing this and finally fixing it as a positive. Special film is available for processing by this method.

**DIRTY GATE.** (a) Blobs of hard emulsion, causing film scratching. (b) Collections of loose fluff around the gate aperture, causing black markings around the edges of the picture.

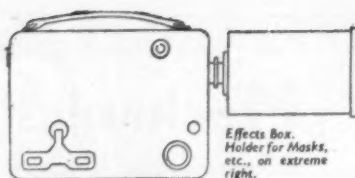
**DOG.** Cheap form of intermittent, operated by a simple crank beating the film down one frame height per revolution, and situated between gate and lower sprocket.

**DULL SIDE.** Colloquial description of emulsion side of film.

**EFFECTS BOX.** Fitting in front of camera lens to contain masks, faders, etc.

**EFFECTS CRANK.** Spindle on camera to which a handle may be fitted, exposing one frame per turn. Used for stop-motion where no single-picture device is fitted, and for trick effects in comedy car chases, etc.

**EIGHT-FRAME SHAFT.** Usually the sprocket shaft, revolving once for every eight frames transported.



**EMULSION.** Gelatine coating, containing light-sensitive chemicals, applied to the film base.

**EMULSION FLAKING.** Uncommon; caused by excessive rapidity in drying, which makes emulsion brittle and weakens its bonding to film base.

**EMULSION NUMBER.** Serial number applied by makers to each mix of emulsion, and noted on film carton in case (as happens mainly with colour films) some special processing control is required.

**EMULSION SPEED.** Measure of sensitivity to light of a given emulsion.

**E.S.** Edison Screw, one of three standard screwed bulb caps.

**EXCITER LAMP.** Small lamp used to project slit on to sound track for scanning.

**EXPOSURE.** Product of light intensity and time. Time depends on taking speed and shutter angle (generally approx. 180 degrees, i.e., half the full circle). At 16 frames per second, therefore, exposure is half  $1/16 = 1/32$  of a second.

**EXTENSION ARMS.** Arms of greater length than normal affixed to projector to permit carrying of larger reels. These should only be fitted after careful consideration.

**EXTRA CONDENSER.** Additional condenser fitted to some projectors to improve illumination.

**F/NUMBER.** Geometrical lens iris markings, focal length divided by iris diameter. Often called stop number, q.v.

**FAILURE TO START.** Camera fault most commonly caused by (i) spring run down, (ii) film stuck in top part of cassette; or (iii) emulsion gone tacky due to exposure of camera and film to excess heat and/or humidity.

**FAN.** Air-impeller, generally fitted to the projector motor shaft, for cooling.

**FAST.** Describes the more sensitive films.

**FILAMENT IMAGE.** Shadow patterns in projected picture light area due to incorrectly positioned lamp.

**FILM.** Emulsion plus base, with addition, in special cases, of backing, reseal or a filter layer.

**FILM BASE.** Transparent, flexible plastic on which emulsion is coated.

**FILTER.** Plain glass or gelatine disc, mounted in front of camera lens, for: control of monochrome tone, control of colour, exclusion of ultra violet light; control of polarity; special effects, increase of lens aperture, infra red filming.

**FILTER LAYER.** Coloured filter applied to some colour film to absorb one of the primary colours.

**FINE GRAIN.** Special attribute of some slower panchromatic films,

which accordingly give superior resolution, and of all positive films.

**FLARE.** Pale circle or ring at or near the centre of the picture, generally caused by shooting into the light with inadequate lens hood.

**FLAT IMAGE.** Picture which lacks contrast and has neither rich shadows nor bright highlights, but only a mass of grey tones.

**FLICKER.** Noticeable alterations in light on the screen. To ensure its absence, frequency must be greater than about 40 obscurations per second.

**FLICKER BLADE.** Shutter blade or blades other than the blade actually in position during the frame transition.

**FLOAT.** Wandering of the picture in the vertical plane, observed in the strip by variations in the widths of the margins between adjacent frames. In extreme cases picture is continually transposed upwards, frame lines becoming divorced from the sprocket holes, due to take-up dragging film past claw. Most common cause of slight float is gate springs being too weak.

**FLUID FLYWHEEL.** Flywheel whose main mass is connected to its shaft by a suitable oil, so as to reduce transmission of any minute speed fluctuations.

**FLUTTER.** Sound film unsteadiness.

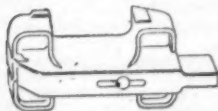
**FOCAL LENGTH.** Distance between optical centre of lens and image of a distant point. For practical purposes it can be regarded as product of width of film image divided by width of subject filmed multiplied by camera distance; e.g., lin. lens on 16mm. film where image is 10mm. wide covers camera distance of 25ft. for a subject 10ft. wide.

**FOCUSING MOUNT.** Lens mount fitted with knurled ring which, when rotated, moves lens away from film to permit of focusing on close subjects. Focus fluctuations, in which middle of picture swings slightly out of focus and then returns to normal—generally at beginning of shots—are due to extremely weak gate springs or to gate presser plate riding on one side only. If loss of focus is over whole frame, cause is likely to be film striking slightly in top compartment of cassette.



Focusing Mount

**FOCUSING VIEWFINDER.** Device, usually incorporating a magnifier, for viewing the image actually at the camera gate.



Focusing Viewfinder

**FOGGING.** (a) Grey veil on the film invariably due to using outdated stock and badly stored film or to processing trouble; (b) local fog (unusual) can be caused by extreme under-exposure, which in turn sometimes causes local failure to reverse.

**FOLIAGE.** Popular term for fuzzy surround to picture shot with camera

gate containing fluff and hairs.

**FOOTAGE INDICATOR.** Calibrated indicator of either the amount of film exposed, or the amount still left to be exposed. In some cases an automatic reset is provided, returning the indicator to zero when camera door is opened. Most indicators are gear driven from the mechanism, but some depend on a lever resting on the film in the spool, and recording from its change in diameter.

**FORESHORTENING.** Background bunched up towards foreground, caused by using a telephoto lens.

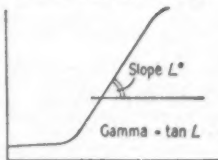
**FRAME COUNTER.** For more accurate film measurement, some cameras have a counter for each individual frame (picture), enabling start of a fade or a super-imposition to be accurately set and repeated in winding-back.

**FRAME LINE.** Junction between successive frames on the film. This should always bisect the sprocket holes, so that films from different cameras can be joined and projected without any framing adjustment.

**FRAMING.** Adjustment of relative position of frame line and gate aperture so that correct picture area only is projected.

**FRINGING.** Indistinct shaded corners to picture, caused by an over-long lens hood projecting slightly into the field of view.

**GAMMA.** Slope of the characteristic curve expressed as the tangent of the angle between the straight part of the curve and the log. exposure axis.



**GATE.** Opening in camera through which image is recorded on the film and, in projector, through which film is projected.

**GATE CHANNEL.** Recessed path through which the film slides, consisting of fixed and spring loaded portions, the latter generally known as the presser pad or pressure pad or plate. Ideally the fixed portion should receive emulsion side of film, as this will lead to minimum focus upset if the film base thickness varies.

**GATE GUIDES.** General term for the side members of the gate assembly, which in some cases are spring loaded to add to the lateral steadiness of the film.

**GATE SPRINGS.** Springs that keep presser pad in contact with film. They are generally either coiled or leaf springs, and their pressure is such that they are just strong enough to hold the film steady after each transition.

**GATE TENSION.** Degree of constraint imposed on the film by the presser pad.

**GHOST.** (i) Light fringe, either above or below a light object against a dark ground, during projection. Caused by slight lack of synchronism between claws and shutter. (ii) White streak passing vertically

through every highlight, caused by lack of synchronism between the camera shutter and claw.

**GOVERNOR(1).** Camera; device for maintaining a constant film speed irrespective of the tension of the motor spring. Two or more pivoted weights are thrown outwards by centrifugal force, causing felt pads to rub on a disc, so giving braking effect, preventing any increase in speed. The variable speed device is a means of moving the disc a controlled amount further away from the pads, so permitting a range of speeds.

**GOVERNOR(2).** Projector; device for regulating the motor speed to an accurate pre-set figure, generally 24 frames per second for sound films where constant speed is essential.

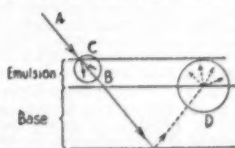
**GRAIN.** Size of the developed particles constituting the film image.

**GRAININESS.** Increased grain seen in the emulsion, generally noticeable floating about within the medium tones of the picture, due to old film, excessive processing compensation, or showing too large a picture. Most apparent with high speed films and on 8mm. with its large magnification.

**GREEN PRINT.** Film fresh from processing, which sometimes causes a little difficulty in projection, due to the softness and/or moisture content of emulsion surface. Often a delay of one day, coupled with one or two rewinds in a fairly warm atmosphere, will provide a complete remedy for any trouble.

**H. AND D.** Hurter and Driffield, originators of a speed system depending on the point where the straight part of the characteristic curve, when produced, cuts the log. exposure axis.

**HALATION.** Fringing around highlights, generally due to over-exposure, but, of course, marked in the case of a film without an anti-halation backing caused by reflections from base.



A, incident light ray; B, main image; C, irradiation; D, halation.

**HAND REWIND.** Small handle, usually connected through gears giving ratio 24 to 1, combined with the top spool arm for hand rewinding on the projector.

**HAND TURN.** Fitting for an 8 frame-per-turn handle, useful also for fitting an external motor drive. Used for special slow speeds, and for shots demanding speed variations.

**HAZE.** Slight lack of definition, met with in distant shots, and reduced by using a red or an ultra-violet filter. Use of an ultra-violet filter is essential in high altitude work.

**HIGH SPOT.** Halo of light at centre of translucent screen when image is projected through screen.

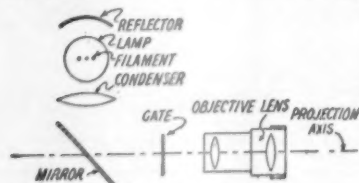
**HOSPIFING.** Descriptively condemnatory term for series of pan shots in alternate directions, or for one shot consisting of several such pans—a common error among beginners.

**HYPER-SENSITIVE.** Describes fastest panchromatic emulsions.

**IDLER.** All rollers, spring loaded and otherwise, which guide film and hold it against sprockets or sound drum.

**INCHING KNOB.** Knob on the one frame per turn shaft of a projector, used to move film a few frames after threading to ensure that lacing is correct.

**INDIRECT LIGHTING(1).** Projector with axis of reflector, lamp and condensor out of line with axis of gate and objective lens. A mirror is used in these cases.



Indirect Lighting(1). Plan view of projector optics.

**INDIRECT LIGHTING(2).** Concealed auditorium lighting, reflected from ceiling and walls.

**INERTIA.** Resistance of the emulsion to exposure.

**INFINITY.** Distance from which rays of light can be taken as parallel; in practice, for normal lenses a distance over 100ft.

**INTERCHANGEABLE LENSES.** These, either in standard mounts or with special bayonet fittings, give choice of focal lengths, in particular with cameras not fitted with lens turret.

**INTERFERENCE.** (i) In turret-head cameras, the appearance, in the field of view of the wide-angle lens, of the corner of a telephoto lens. (ii) Unwanted sound in the speaker, generally caused by a dirty motor commutator and inadequate screening of P.E.C. and pre-amplifier leads.

**INTERLOCK.** Arrangement of switches such that the projector lamp cannot be switched on unless motor is running, and/or tripping the lamp switch as soon as the motor is stopped.

**INTERMITTENT.** General term for mechanism which advances the individual frame. In camera is almost always a claw with ratio of transit time to stationary time of approx. one to one. Thus camera sees subject about 50% of the time; this is the best compromise between a little blurring and reasonable separation of action between successive frames. Longer exposures would cause excessive blurring, whereas longer separation with the attendant shorter exposure would cause movement to appear jerky.

**IRIS.** Variable diameter circular aperture in the lens.

**IRIS FADER.** Large, controllable iris attached in front of lens to give iris effects (increasing or decreasing circle) on screen.

**IRRADIATION.** Light which has struck film in camera and become scattered in the emulsion, slightly softening the image.

**JAMMING.** Film piled up, either in tight bunch below gate due to failure to take-up, or in top compartment of charger, due to sticking or springing out against walls.

**LACING.** Threading film through camera or projector from supply to take-up reel.

**LAMP SETTING.** Positioning of the lamp socket in projector so that filament is at correct optical centre; often adjustable by means of a screw.

**LATERAL FLOAT.** Sideways floating of projected picture, due to the gate channel being too wide, so that film is not sufficiently constrained during filming. Some cameras have side springs to prevent lateral float, in which case any trouble would be due to failure of these springs.

**LATITUDE.** Capacity of an emulsion to provide good results in spite of deviations from correct exposure, a capacity increased by processing adjustments.

**LEADER.** First few feet of a spool of camera film, which get wasted during loading and are cut off in processing.

**LENS CAP.** Protective covering for the lens; its securing cord should pass in front of the viewfinder when in position, so as to remind the operator of its presence.

**LENS HOOD.** Tube fitting over the front of the lens to act as a shade against extraneous light, thereby improving the definition and contrast of picture.

**LENS MOUNT.** Screwed bush or special fitting on camera body to receive the lens. Standard type C mount has the following dimensions, permitting interchangeability of all type C lenses with exception of a very few early lenses with inadequate back-clearance:

Cameras	16mm.	8mm.
Thread dia.	1in.	5/16in.
T.P.I., U.S.S.F.	32	32
Lens flange to film plane	0.690in.	0.484in.

**LIGHT BAFFLE.** Lamp-house cap designed to permit the egress of air but not of light. Even where there is no fan cooling, convection air currents are essential to carry away heat from lamp.

**LIGHT FLASHES.** Usually occur along one or sometimes both edges of a film which has either sloughed off its spool at loading or unloading or been in a broken cassette, or in an intermittently leaking camera, or received some stray light in the early stages of processing.

**LIGHT LEAKS.** Whitened or burnt out frames caused by the camera stopping between shots with the shutter open. Leaks caused by an ill-fitting door generally take form of a white inroad along the outer edge of the film.

**LOOP.** Free portions of film between gate channel and the sprockets, permitting change in film motion from continuous (past the sprockets) to intermittent (past the gate).

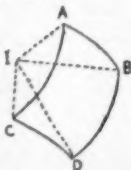
**LOW VOLTAGE LAMP.** 110v. or less. Has shorter filament than normal and

therefore more compact and efficient optics are made possible.

**1-LIGHT SOURCE, ONE CANDLE POWER**

$IA \cdot IB \cdot IC \cdot ID = 1 \text{ FOOT}$

**QUANTITY OF LIGHT RECEIVED ON ABCD = 1 LUMEN**



**Low Voltage Lamp.**

**LUMENS.** Unit of quantity of light. One lumen is amount received on a square foot of screen at 1ft. from a one candle power light source.

**MAGAZINE.** See cassette.

**MALTESE CROSS.** Pin and slot intermittent movement common in standard size projectors, but rare in sub-standard.

**MARGINAL CUT.** Defect due to improper loading of some cameras with shallow gate guides, wherein film lies partly out of the guides, picture thus being displaced sideways, and the side margins of unequal width. Refers also to image cut-off due to a wrong setting of a viewfinder with a lateral parallax adjustment.

**MASKING.** See framing.



**Binocular Mask.**

**MASKS.** Any special-shaped mask or vignette, used in the effects box to alter the apparent frame shape.

**MATT SCREEN.** Dull-surfaced white screen, most suitable for wide halls, but needing a powerful light in projector.

**MATTE BOX.** See effects box.

**MONOCHROME FILM VIEWER.** Tinted glass which deprives subject being viewed of colour, and hence assists cameramen in assessing its pictorial value as a monochrome subject.

**MOTTLE.** Grey spots, which usually swim about the screen, usually due to film being out-dated and badly stored.

**MULTIFOVAL VIEWFINDER.** Finder with continuous adjustment to cover all lenses from wide angle to 6in. telephoto.

**NEG.-POS.** Negative-to-positive-print method of producing the projection positive, as universally followed in 35mm. films.

**NON-FLAM.** Safety film, on acetate base.

**NORMAL SPEED.** 16 frames per second for silent films, 24 for sound.

**NOTCHED TITLES.** Obsolete 9.5mm. arrangement whereby a notch cut in edge of film automatically stopped mechanism to show next frame as a still.

**OPTICAL FRAMING.** Framing by moving the lens system or the intermittent mechanism bodily so that position of projected image is unaltered on screen, thus avoiding necessity for tilt re-adjustment.

**OPTICAL VIEWFINDER.** Finder with objective lens at front; has advantage that precise field of view is seen independent of any movement of the eye off optical axis.

**OPTICS.** General term describing the complete optical system, comprising mirrors, condensers and projection lens.

**OUT-DATED.** Film not used by the date stamped on carton. Purpose of date stamp to ensure that dealers' stocks are sold in rotation, and to indicate last date by which there is certain to have been no deterioration, assuming reasonable storage conditions.

**OVER-CORRECTION.** Unnaturally dark skies and over-pale reds given by orange and red filters on panchromatic film.

**OVER-EXPOSURE.** Excess of light reaching the film, due to too large an aperture, resulting in a pale, thin image. (Note: one indication of correct processing is rich black margins and frame lines.)

**PANCHROMATIC.** Emulsion sensitive to all colours equally.

**PAN HEAD.** Fitting to carry the camera permitting rotation for panorama shots and vertical swing for tilting shots.

**PARALLAX.** Deviation between image seen in viewfinder and that recorded on film, due to finder and camera lens being separated by a certain distance. Serious in close shots, it is allowed for either by an adjustment to eyepiece of finder, or by suitable engraved marks on front glass of the finder.

**PARALLAX BLOCK.** Block to fit between tripod and camera, such that when it is in position, camera lens axis coincides with normal position of viewfinder axis without block.

**P.E.C.** Photo-electric cell which has property of generating an electric signal proportional to amount of light falling upon it.

**PERFORATED SCREEN.** Screen with small holes or slits, used for sound films, allowing sound to be carried from speaker placed behind it.

**PHANTOM SPROCKET HOLES.** Perforations printed through from outer to inner coils of film, caused by entry of light. Most serious on 9.5mm. film where they occur in the middle of frame and usually float vertically.

**PILOT LIGHT.** Extra light on the projector for illuminating the mechanism during threading.

**PLUNGER.** Reciprocating peg, fitted to some 8mm. cameras, which encases one perforation while the film is at rest, and obviates any danger of film shift during exposure which would cause "ghosting". It is only necessary in cameras without sprockets, where take-up can drag film through gate if gate spring and take-up tension are not perfectly balanced.

**POOR DEFINITION.** Unsharp images caused by inaccurate focusing, incorrect exposure and lack of contrast, in that order of importance.

**PORTRAIT LENS.** See supplementary lens.

**POWER PACK.** Combined rectifier and transformer with smoothing to give necessary supplies to cell, exciter and amplifier.

**PRE-AMPLIFIER.** A one- or two-stage amplifier to boost signal from photo-electric cell to adequate strength for handling by main amplifiers.

**PRE-FOCUS CAP.** Standard barrel shaped projector lamp base fitted with two flanges to locate accurately and ensure that lamp filament lies on optical axis.

**PRESSURE PAD.** Spring loaded half of gate assembly arranged to ensure free passage of film yet complete arrestment after each transition.

**PRESSURE PLATE.** Spring-loaded, sliding or pivoted member holding film against gate. In some cameras, this part is omitted and instead incorporated in the charger. It should be properly closed, and film movement checked, before shutting camera door; generally door cannot be shut if it is not properly closed; in some cameras, shutting door automatically closes it.

**PROSCENIUM.** Surrounds to the screen.

**RACKING.** See framing.

**RAINBOW.** Bands of colour on screen, generally vertical, caused by incorrect lining up of optical system, reflector and/or lamp filament usually being out of line.

**RANGEFINDER.** Instrument for determining camera to subject distance. Subject, as seen in eyepiece, is optically separated into two parts; turning a milled knob until these two parts coincide gives a direct scale reading of distance.

**RAW STOCK.** Unexposed film.

**REAR PROJECTION.** Projection through a translucent screen.

**REDRESSING MIRROR OR PRISM.** Front silvered mirror or a right-angled prism, used to reverse the picture laterally and used either in showing D.I.N. sound films on a S.M.P.E. projector, or in rear projection of sound films.

**REFLEX FINDER.** Finder permitting a view of the subject, through the taking lens, while shooting; usually arranged by interposing a part-silvered mirror between lens and gate, which reflects about 10% of the incident light into the reflex finder and thus has negligible effect on exposure.

**RESOLUTION.** Ability of film to record fine detail. It depends on grain size, development conditions, contrast, etc.

**REVERSAL.** Processing to give a positive from the camera film. (See Direct Reversal.)

**REVERSAL PRINT.** A direct reversal copy from a positive original.

**SAFETY SHUTTER.** Sliding light-trap fitted in some magazines, automatically opening as magazine is inserted in camera, and closing as it is withdrawn.

**SCHNEIDER.** Film speed system due to Drs. Scheiner and Eder, the numbers being obtained by giving a series of exposures, each 1.27 times the last, to a standard light source. This system indicates true threshold density. Three Scheiner numbers are equivalent to one stop number.

**SCREENED LEAD.** Electric cable sheathed with a conductor, usually braided wire, earthed to prevent any external

interference with electric signal being conducted along cable.



Screened Lead.

**SENSITIVITY.** Degree to which a given emulsion is affected by exposure to light.

**SHINY SIDE.** Colloquialism for base side of the film.

**SHOT TIMER.** Small fitting enabling a shot to be started after a given period and held for a predetermined length.

**SHUTTER.** Means of obscuring light from film while film is moved on to next frame—generally a flat disc, half cut away, rotating once per frame; sometimes a conical disc, sometimes a reciprocating single or double blade.

**SHUTTLE.** Cage attached to claws which is operated by the cam.

**SILVER SCREEN.** Screen surfaced with aluminium paint, or sometimes etched stainless steel or aluminium.

**SINGLE PICTURE DEVICE.** Lever or knob, pressure upon which exposes one frame only in camera or projector gate.

**SLING.** Leather loop, fitted with screw to suit tripod bush, used as aid to holding camera steady where tripod cannot conveniently be employed.

**SLOW MOTION.** 64 frames per second in amateur films.

**S.M.P.E.** American Society of Motion Picture Engineers. Best known of standards laid down by it is that for 16mm. sound films, with tracks on right side of picture.

**S.O.F.** Sound on film.

**SOFT FOCUS.** Unsharp image; where unintentional, is due to filming at extreme apertures, or to error in reckoning depth of focus, omitting to use or remove a supplementary lens, or wrong setting of a focusing lens.

**SOOT AND WHITEWASH.** Extreme of over-contrastness.

**SOUND OPTICS.** Optical system, consisting of condenser, slit and focusing lens, forming sound scanning light unit.

**SOUND SPROCKET.** Term occasionally applied to extra sprocket near sound gate in S.O.F. projectors. Also used to differentiate from 16mm. silent sprocket which carries teeth on both sides.

**SPARKING.** Light flashes between commutator and brushes, due to dirt on condenser, brushes of too soft a material, or motor overloaded.

**SPECTRUM.** Constituent colours of white light, separated by refraction through glass or other material. With ill-set optics this refraction can occur and be shown on the screen. (See Rainbow.)



**SPEED FLUCTUATIONS.** Caused occasionally by variations in supply voltage, but most commonly by dirty commutator or projection mechanism, faulty threading or lack of lubrication.

**SPEED RANGE.** Generally from 8 to 64 frames per second. To get speeds intermediate with those marked, place a wedge under starting knob of camera.

**SPROCKET.** Toothed wheel which engages film perforations. If, in loading, film is incorrectly set around sprocket, tooth marks may be impressed in film.

**SPROCKET DISEASE.** Pale area around, or pale band between, sprocket holes, due to faulty processing; a drawback only in case of 9.5mm., in which sprocket holes are central.

**SPROCKET PICK.** Slight flutter caused in sound projection when film fails to draw cleanly off sprocket teeth.

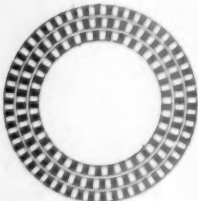
**STILL SHUTTER.** Special gauze or glass shutter which falls between condenser and gate when mechanism is de-clutched for a still picture.

**STOP MOTION.** Use of single-picture device in cartoon and animation photography.

**STOP NUMBERS.** Series of numbers fixing the aperture of the lens iris, written generally in one or other of the two series  $f/2, f/4, f/5.6, f/8, \text{etc.}$  and  $f/3.5, f/5, f/7, f/10, \text{etc.}$  The larger the  $f$ -number, the smaller the aperture. Each successive  $f$ -number gives exactly half the exposure of next smaller number and double the exposure of next larger number.

**STRANGLING.** Gross attenuation of the sound by means of volume control, generally when there is treble over-bias.

**STROBOSCOPE.** Disc carrying round its periphery a number of black and white sectors, all of same width. If this disc is attached to the 8-frame shaft and lit by lamp fed from normal



Stroboscope

50 cycle A.C. main supply, it will appear stationary if the number of black sectors equals 100 divided by revs. per second of the shaft; i.e., 50 sectors for silent films, 34 for sound.

**STROKE OF CLAWS.** Amount of the claw "pull down", adjustable on some projectors for showing either 8mm. or 16mm. films.

**SUPPLEMENTARY LENS.** Additional lens, screwed or clipped to the camera lens, generally in order to bring close subjects into sharp focus, but sometimes to alter focal length of camera lens.

**T/NUMBER.** Lens apertures determined by actually measuring the light transmission. They always

demand a slightly larger iris opening for the same numerical value as an  $f$ -number, since the latter is purely geometric and assumes 100% optical efficiency in the lens, which in practice cannot be realised.

**TAKE.** Expression normally used only when a shot has to be repeated, the repeat being termed "take 2".

**TAKE-UP.** General term covering take-up spool arm, drive, and any special mechanism such as slipping clutch or automatic tension adjuster.

**TAKE-UP DR.** Friction-driven clutch which engages take-up core of the charger, in charger loading cameras. For spool loading cameras, the friction drive is simply applied to the take-up spool spindle.

**TAPPINGS.** Series of connections on an electrical resistance or transformer, leading to different points in the internal wiring, to suit different voltages.

**TELE-ATTACHMENT.** Special supplementary lens used to increase the focal length of the camera lens.

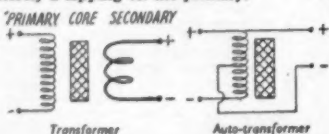
**TELEPHOTO LENS.** Lens of longer than standard focal length, and having the property of magnifying the image on the film, so that the lens angle is less and a near view of distant objects is obtained.

**THRESHOLD DENSITY.** Density at start, i.e., "foot" of characteristic curve, representing minimum amount of light to have an effect on emulsion.

**THROW.** Distance from projector lens to screen.

**TOPE CONTROL.** Variable potentiometer in the amplifier circuit which allows preference to higher frequencies at expense of loss of bass, or vice versa.

**TRANSFORMER.** Laminated iron core wound with many turns of fine wire (primary) and fewer turns of heavier wire (secondary). A high voltage applied to the primary then induces a lower voltage in the secondary. In an auto-transformer the secondary is merely a tapping off the primary.



**TRANSLUCENT SCREEN.** Frosted glass or oiled linen screen of good diffusing character, used in rear projection.

**TRIP.** Safety device fitted to some projectors, whereby loss of loop actuates a lightly loaded lever to switch on motor and lamp at a touch.

**TURRET.** Rotating or a sliding mount for two, three or four lenses such that any one of the mounted lenses can be quickly selected for the taking position. A catch ensures register, and it is important that this fitting is well made to ensure accuracy. The spacing selected is generally such that a wide angle lens does not include in its field a three-inch lens, but this should be checked.

**TYPE C MOUNT.** See lens mount.

**UNDER-EXPOSURE.** Insufficient light reaching the film, due to too small an aperture, resulting in thick, dark

image. This can generally be made usable, though at the expense of quality, by simple chemical reduction.

**UNEVEN ILLUMINATION.** Failure of the projector to show a uniformly-lit rectangle, when operated without film in the gate; generally caused by wrongly set lamp, or dirt in the optics.

**UNSTRADINESS.** In projected picture generally due to wrongly set gate springs or to projecting too fast.

**VARIABLE SPEEDS.** Fitting to control the motor governor, for selecting different taking speeds.

**VIEWFINDER.** Either a simple open-frame sight or a double lens system or a combination of these, to indicate the field covered by camera lens. See Parallax.

**VIEWFINDER LENS.** Lens for front element of finder, to modify the field indicated, to suit a different camera lens. Three different lenses are fitted to the finder of a turret camera.

**VIEWFINDER MASKS.** Cheaper form of the above, consisting of masked opening or etched lines on front finder element, coloured fixed mask, or movable front element.

**VISUAL FOCUSING.** Small ground-glass screen, with prism and magnifier, set opposite one lens position on the turret, through which can be viewed the subject as actually seen by the lens, so that accurate focusing may be checked.

**VOLTAGE CONTROL.** Potentiometer regulating the voltage applied to the P.E.C.

**VOLUME CONTROL.** Potentiometer regulating the gain of the amplifier.

**WAIST LEVEL FINDER.** Mirror type, indirect finder, mainly used for waist level and candid photography; generally clamped to camera as an accessory, though built into some models.

**WAXING.** Wax polishing applied to films to reduce projection wear, and to facilitate projection of green prints.

**WHITE SCREEN.** Matt white projection screen: the best surface if ample illumination is available.

**WIDE ANGLE ATTACHMENT.** Item made specially for some lenses, which screws into front cell and halves focal length, thereby doubling angle of view. It generally consists of an afocal combination of two achromatic lens pairs, separation of which is adjustable for focusing after camera lens focus has been set to infinity.

**WIDE ANGLE LENS.** A lens of shorter than standard focal length thus reducing image size so that the angle of view is increased and a larger field of view is included for a given camera distance.

**WOW.** Sound frequency variations due to fluctuations in the speed of the film past the sound gate.

**ZOOM LENS.** Lens of variable focal length.

# It's Dramatic Lighting We Want

By D. LEGGETT

"You know," said our budding young Author, "lighting is as important as anything else in creating the effect of depth." He looked as though a New Truth had dawned upon him.

"It's better still if you have a stereo attachment," said one of our members who had just seen an advertisement for one in *A.C.W.*

"This 3-D and Technicolor are taking the Art out of the Cinema," said the Author, mounting one of his favourite hobby horses. "What we amateurs must not forget is the use of dramatic lighting; the subtle gradation of tonal values with the emphasis on the point of interest of the moment, that will give us . . ."

"Enough light to take a picture," said our Cameraman.

The Author winced but ignored the interruption. He had attained his ambition, which explained his sudden burst of oratorical loquacity. He was appointed to light our present film.

"Yes," said the scribe, "it's dramatic lighting we want. We've seen too much of this never-mind - the - shadows - let's - keep - away - from-the-bottom-stop type of thing."

Here he looked at his toe-cap, but we knew what he meant. With one accord we looked at the Cameraman, but he apparently had not heard, so we reluctantly applied ourselves to fitting up the lights.

This is always a somewhat hazardous business, for our electrician, in common with so many of his ilk, has developed a sublime disregard for the effects of an electric current. There are lengths of bare cable and flex littered about all over the floor, and when two of these occasionally come into contact, he is forced to replace the thirty amp fuse that he fits in his fifteen amp fuse box.

However, the lights were soon ready, and our B.Y.A. began positioning them about the set, a book-lined study with now parallel shelves, and a large desk in the middle. Of course, it was Lights that actually moved the lamps, he being the only one able to touch the things without receiving some sort of shock.

"We will have the key light to the right," said the Author.

"He means the spot," explained our Director, for the electrician seemed a little hazy.

"And the photoflood fillers to the left," the



B.Y.A. continued imperturbably. "You had better leave them on the floor."

When everything was positioned to his satisfaction, he produced a piece of smoked glass and peered through it with one eye, twisting his face into an awful leer in order to shut the other eye.

"What are you doing?" asked someone timidly.

"Checking the modelling," our Author ground out.

We looked at our Director for help, and he nodded wisely.

Apparently our new lighting expert was not entirely pleased, for he wanted a photoflood behind the desk to "lift" the back wall.

"You can only have that if the lead goes over the desk," said Lights. "I haven't enough to go round the back."

"That's out," said the Cameraman.

"All right! We'll do without," said our B.Y.A. "Now how about exposure?"

"Never mind the exposure," replied the Cameraman, who could be blunt, "what about the goggles?"

"I take it you mean my spectacles," said the actor stiffly. He was seated behind the desk.

"I can see what he means, old chap"—this from the Author. "They are reflecting rather a lot of light."

"Well, I can't take them off. I'm blind without them!"

At this point the electrician began flashing lights on and off so that the scene began to take on the appearance of Dante's Inferno. "I've found it!" he crowed. We looked at him speculatively. "The halation! It's the spot!"

"Then that's easy enough," said the Author, "we'll move it over," and before anyone could stop him he caught hold of the stand.

It was a silly thing to do. It wrought such a tremendous change in him. He leapt and writhed, thrust the stand away, spun round like a top and explained that he had received a fatal

shock. He was about to cannon into the photoflood fillers, when the treasurer piteously besought him to "Mind those lamps, please!" Thereupon he side-stepped straight into the Cameraman, who withstood the shock sufficiently to protect his tripod and camera, although not himself.

When our Author had been convinced that Lights had not intentionally planned his demise, he was persuaded to continue, but he was belligerent. "How about the exposure?" he demanded.

"I'm afraid there isn't enough light, really." The Cameraman appeared almost timid.

"We'll soon fix that. Can you give us the batten, Lights?"

## Gadget Corner

By HARRY WALDEN

### RECORD TABS

The selection of discs to fit the mood of a film is very much a matter of personal taste. Luckily most audiences are very uncritical, and travelogues and personal films can be shown against a wide variety of musical backgrounds. Otherwise I should not have been so successful with the very simple method of record arrangement which I have used for quite a long time.

The records are kept as in a vertical filing cabinet (described in *A.C.W.* Aug., 1953) in their paper covers. The covers are tabbed to indicate the type of music on the disc, the tabs being made of gumstrip folded double.

For 10in. records the tabs are longer in order to show above the 12in. records. The position of the tab, left, right or centre, indicates tempo. Fast music has a tab on the left of the cover, slow is tabbed on the right and average tempo in the middle.

In addition, the shape of the tab gives an indication of the mood of the music. For trivial music the left corner is cut. The right corner is cut for heavy or serious moods. For music which is neither trivial nor serious, but which is merely pleasant or nondescript, the tab has a square end.

Records arranged for particular films are kept together in order, the title of the film and serial number being indicated on the tab in code. For example, Y.P.1, Y.P.2, etc. are the records for my film *Youth Parade*. These are, of course, also available for other films when required. Records not associated with a particular film are given "A" numbers—A.1, A.2, etc.

Where a disc includes music of several types there are several tabs. As far as possible I use discs in which the music is consistent in mood. Discs are not used if the tempo or mood shows marked variations.

To the types already described I added special tabs for music suitable for scenic pictures, the tab having a notch in the right side to simulate the letter "R", for "rural". I also added tabs for music suitable for eerie,

"Just about," said Lights. "Where do you want it?"

"The usual place. Over the top." Our Author seemed a little tense.

Lights put it on its stand.

"There's no need to go to that extreme," said the Cameraman.

"You keep out of this," said our Author, "It was your—"

"Shall I switch on?" asked Lights.

"Go ahead!" said our Author.

The switch clicked, there was a blue flash, a smell of smoke, and impenetrable darkness. A long silence, then from out of the pitchy gloom came a slow, clear, sepulchral voice—"What we need is dramatic lighting," it said.

mystic, or bizarre subjects, both corners of the tab being cut. But tabs for dances and marches, with rounded tops and a special three-quarters position, proved a failure.

The scheme worked very well while the number of records remained below about twenty. For the type of film being shown it was simple and quick to select the next record. There was no opportunity for exact matching of music to picture but it was surprising how many different discs were suitable backgrounds for the same film. The success of the system is partly due to being familiar with the details of relatively few records and being able to pick on them quickly. This facility is lost if you add too many records or change them too frequently.

### PLACING THE SPEAKER

Denys Davies turns his loudspeaker on its back to avoid blasting the front row in his miniature cinema but, in the early days of 16mm. sound, a shipping company found that by turning the speaker face downwards the sound travelled along the deck and so made it possible to give shows in the open in spite of the noise of the wind and water.

My own solution for avoiding the blast to the front rows is twofold. First, the speaker is placed as far away from the audience as possible. If it is twice as far from the front row, as the front row is from the screen, the volume is reduced to one quarter, or something like that. The difference at the back is trifling. Secondly, I tilt the speaker to shoot towards the ceiling, the angle being found by experiment, but 45 degrees is usually satisfactory. The front rows are thus out of the main beam of sound and the back rows get some reflection from the ceiling.

The idea of tilting the speaker can also be employed to make the maximum use of a low speaker output. Set the speaker in the corner of the hall tilted back 45 degrees and facing towards the corner, at a distance of about a yard or so from the wall. The corner of the room thus becomes a sort of funnel. The sound goes up the "funnel" and is reflected from the ceiling and thus to the audience. If the ceiling is flat, the volume and distribution of the sound are quite extraordinary.

# BETTER SOUND

# from Your G.B. L516

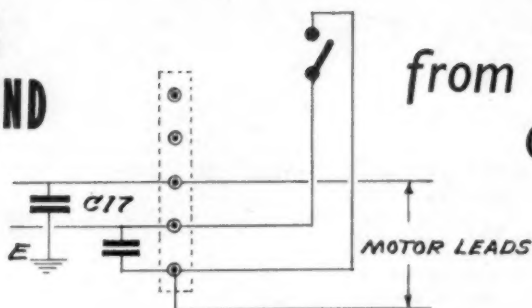


Fig. 1. C17—.01 mfd. suppressor condenser.

By G. A. GAULD, B.Sc.

There must be many L516 projectors in use today, for they were put on the market, ex W.D., in large numbers at attractive prices. Certainly the big mail I received after the publication of my notes on the 601 and L516 some time ago suggests that a good many A.C.W. readers have them. Spares for the L516 are still available from the manufacturers, and I still consider that this projector is an attractive proposition for the man who is prepared to take a little trouble in attending to the details which will enable him to get the best possible performance from the machine.

In an earlier article, I dealt at length with the

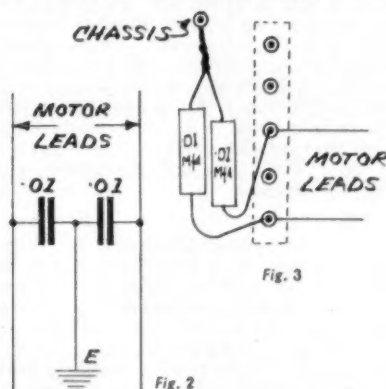


Fig. 3

Fig. 2

mechanical "reconditioning" of the L516 and, again from readers queries, I find that most of us are handy mechanics when it comes to projector repairs, but that we know far less about that formidable subject: electronics. Readers' queries have been almost wholly concerned with the sound side of the machine.

By trial and error, and with helpful advice from Messrs. G.B. Equipments Ltd., I have succeeded in overcoming most of the problems which have arisen. These have fallen broadly into two categories: complaints about the quality of the sound reproduction, and complaints about extraneous noises coming from the speaker. Let us first deal with the latter.

With the machine at rest and the amplifier on, the background mains hum should be very low indeed—almost inaudible. A faulty valve can cause hum. A radio dealer will always test it for you, and a faulty one can be replaced.

The smoothing choke, situated inside the speaker case, should be of generous proportions; the other, smaller one, is concerned with the output circuit and acts, I believe, as a high frequency cut-off to minimise scratchy and other unwanted noises. On one ex-W.D. machine which came my way, however, I noted only one small smoothing choke. It was not of the right type, too small, and the background hum was noticeable.

The machine requires a good earth: the lack of one may give rise to hum. Here one should suspect the third pin on a three-pin plug. In some households, the existence of three-pin sockets is no guarantee that the third pin is well and truly earthed! An extra wire to the nearest water pipe will check this.

Assuming that all is well so far, plug in the pick-up. With the pick-up in, there should be a slight increase in background hum. If the hum is appreciable, it may be due to not using a

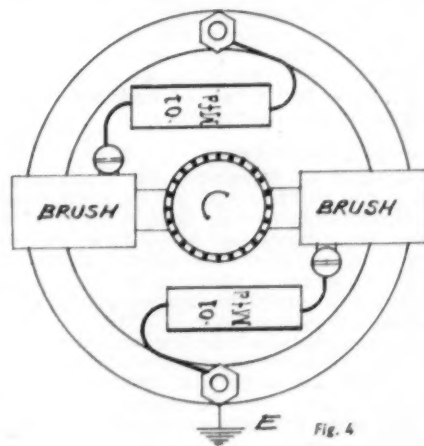


Fig. 4



Fig. 5



Fig. 6

screened and earthed lead, or the jack may not be making and breaking the jack plug contacts correctly.

Now switch on the motor. Here is where the trouble seems to start. There are two sources of potential interference: sparking at the brushes, and sparking at the governor contacts.

The interference caused in a radio circuit by a commutator type motor with carbon brushes is very difficult to suppress entirely so, no matter what you do, a slight roar or rumble from the speaker is inevitable. Again, however, it is a matter of degree, and this background noise should be at a very low level—low enough to be negligible when speech or music is being reproduced.

## Second Condenser

It would appear that the makers fit only one suppressor condenser, as shown in Fig. 1. This is located on one of the motor leads on the under side of the chassis. All the books give you the diagram shown in Fig. 2, using two condensers in series with the centre tap connected to earth. The next step, therefore, is to fit a second condenser between the other motor lead and earth (i.e., the chassis), as shown in Fig. 3.

These condensers should, of course, be for mains operation; they are usually marked: "500 volts D.C." or higher and cost only 1s. or 1s. 6d. each. When buying, explain the proposed use and your radio dealer will give you the correct type.

So far, one point has been ignored. The books tell you to fit the condensers as close as possible to the source of the interference—to quote my own reference book: "not more than six inches away". So Fig. 4 shows how to fit two suppressor condensers right on the motor brushes. In one case I dealt with, this completely cured the trouble. These condensers can be supplementary to, or in place of, the two or the single one under the chassis. Experiments will indicate the best combination.

## Reducing Interference

So much for suppressing the interference, but it is as well first to reduce the interference itself as much as possible. If the motor has seen much use, the commutator may be grooved or run out of true or the brushes may be seating badly—all causes of excessive sparking. The remedy is to remove the armature and have the commutator skimmed true in a lathe. At the same time, the mica insulating strips should be cut back. This can be done with a suitable file. In section, the commutator should look like Fig. 6, and not as Fig. 5. If the mica is "proud", it will make the brushes bounce and cause excessive sparking.

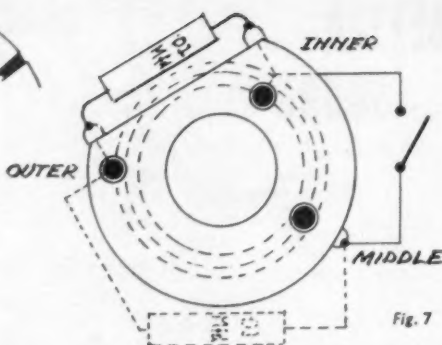


Fig. 7

The motor should now be reassembled and, if necessary, new brushes fitted. In either case, they must be bedded in. To do this, wrap a strip of very fine emery cloth round the commutator so that the working surface of the cloth comes into contact with the brushes. Then rock the armature backwards and forwards, grinding the brushes to shape so that they will bed down firmly and evenly on the rounded surface of the commutator when the emery cloth is finally removed.

All this should really be done with the bearings dry and free of oil to enable any carbon or emery dust to be blown away. So first wash out the ball bearings (if fitted) with paraffin and when the grinding-in process is finished, make sure that the bearings are clean. Grease them and reassemble, and if the job has been done properly, the sparking at the brushes will be very much reduced. Allow the motor to run for half an hour or so to complete the bedding-in, wipe off any carbon which will probably appear on the commutator, and the motor will be ready for service.

## Guilty Valve

With this treatment, reducing the origin of the interference to a minimum, and by fitting further suppressor condensers as described above, you should have no difficulty in reducing the background motor noise to a level which will give no cause for complaint.

There is one other possible source of trouble: a "microphonic" valve. It can usually be detected by flicking each valve in turn, when the guilty one will give a "ping" in the speaker. With such a valve in the circuit, the motor vibration could produce an unwanted background noise. A new valve is obviously the best solution, but in an emergency, the motor could be mounted on rubber padding which would reduce the transmission of the motor vibration through the chassis to the valve.

The sparking at the two governor contacts is normally slight but, if not suppressed, will cause an irregular crackle in the speaker. The suppressor condenser is fitted on the three-way brush mounting between the outermost (common) brush and the innermost, coupled to the silent speed governor, i.e., it is connected

directly across the make-and-break and will usually completely suppress the crackling interference.

Similarly (see Fig. 7), the same condenser is connected across the sound speed governor contacts via the shorting switch and normally suppresses any interference from the governor during the screening of sound films. For some

obscure reason, this does not happen on my machine, but by fitting a second condenser, shown dotted in Fig. 7, I have cured the trouble. No crackles can be heard at either speed.

Next month, in the concluding article, I hope to go over the points which should enable you to get really first class quality reproduction from your machine, no matter how old it is.

## Poet in the Stalls

A.C.W. bard, George Cummin, throws barbed darts at the screen in his annual comment in verse on the A.C.W. Ten Best.

### DUFFLE-COAT DITTY (or If You Were The Only Girl In The World)

One morning Adam Smith comes to, to find his wife and friends have flown,  
And—what is worse—his budgie, too. In all the earth he is alone.  
Some power—disdaining front-door locks—has banished life except for plants,  
So Adam puts on both his socks and quickly zippers up his pants,  
To wander forth for hours—or years (I lost all count of time or space.  
The editor had me in tears—jump-cutting him from place to place).  
Till Adam, vowing to be good, gets Eve in answer to his prayers.  
They've bags of "ham" to use for food, so, blithely, they get up them stairs.

### PANTO (VERY) WEAK

This critic from his duty never shrinks,  
And "Panto Week," subtitled also Sphinx  
Reel Two—as one of the Ten Best, methinks,  
Stinks.

### CLAIR DE LUNE

Had titles been as motionless as boy,  
"Headline" would almost be without alloy.  
Suspense built up—just one detail was wrong.  
No small boy ever stood still quite that long.

### LET'S LOOK AT NATURE BOY

This Archer takes aim at the sand, sea and skies,  
And some of his shooting's first-rate.  
But with twenty years' practice he should realise  
That horizons are usually straight.  
His pans do not always pan out as they should,  
The fishing-boat one made me dizzy.  
One shot especially struck me as good—  
The horse that was called Mevagissey.

### WALTON AGAIN (Izaak this time)

Tho' hard on the eye,  
The flowers make a colourful dish.  
But would Mr. Tchai-  
Kovsky approve of the fish?

### JOLLY GOOD COMPANY

Maclaren's "Neighbours" comes to mind,  
With "Tom" of Broughton close behind.  
In spite of which I'd like to have it stated,  
This film left me pix-exhilarated.

### STILL IN SHADOW

Agib and Agab found me waiting agog  
To see for myself what its critics decry.  
Well, now that I've seen it and all of its trog-  
Lodyte tribe I'm inclined to support a brave try.  
It's different, at least, and those clubs in pursuit  
Of something that's new with its style might be smitten.  
Though no future picture could be as hirsute—  
They used every scrap of crepe hair in Great Britain.

### ONE FOR THE ROAD

One year down, another up,  
To me it seems quite clear,  
That, having drained the Ten Best cup,  
'Tis not a vintage year.

HAVE YOU HAD AN OPPORTUNITY OF SIZING UP THE TEN BEST YET? A DIARY OF FORTHCOMING SHOWS APPEARS ON PAGE 847

## Royal Tour Films Packed Them In

Not only was the Royal tour one of the finest subjects in years for our fellow cine enthusiasts overseas, it was also the magnet which drew larger audiences for amateur films than ever they had known before. The Otago Cine Club of Dunedin, New Zealand, indeed, claim a world record for their Royal Visit presentations.

6,500 out of Dunedin's population of 90,000 saw the film and, say the club, had the hall been available, an even greater number would have been accommodated. Hundreds of people were turned away each night (seating capacity was 850) and on the final night those who could not get in demanded that the seats at the very front and sides, left off the seating plan as quite unsuitable, should be put to use.

### Official Passes

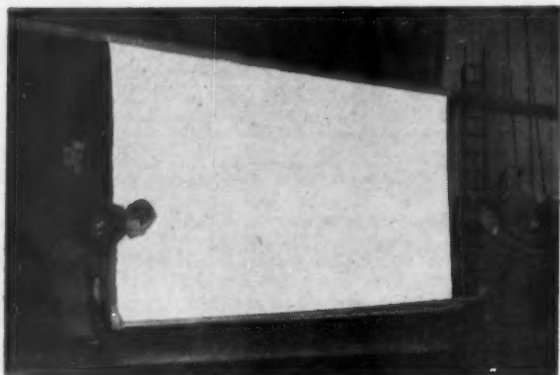
The mayor, a member of the club, the local superintendent of police and many other leading officials afforded co-operation in the making of the film and the Internal Affairs Department granted three official passes, giving the camera crews the full privileges of the professionals who, writes Ian Pollard, of Otago C.C., "showed a surprising amount of interest in the club's venture. Even the august CinemaScope cameraman complimented the club on its effort in obtaining official recognition. The club is proud indeed that, so far as is known, it is the only club to have been so recognised throughout the whole of the Royal tour".

And it was not only sympathetic interest that the professionals gave. The National Film Unit of New Zealand even offered the club their second camera position at the Royal Concert. It took all the Unit's 60,000 watts of light from their four generators to yield an image of orchestra and choir on Kodachrome at 8 f.p.s. at f/1.9. The

orchestra was filmed during the playing of a very slow passage, so that the speeding up of the movement does not cause remark.

The frame counter and rewind on the Bolex were used several times for changing from Type A to Daylight Kodachrome, and a 6in. lens at its maximum aperture of f/4 was used for a sports meeting.

the Concert Chamber in which the shows were to be given was not to be had, so members set to and made their own: 12ft. x 9ft., beaded, with canvas backing. Even so, it was not quite large enough for the throw of 90ft. given by the 3in. lens (the existing projection box was used), so black Italian cloth was draped round it to mask the edges of the picture.



It was a large audience, but it wasn't a wide screen! Members of the Otago C.C. erect the 12ft. x 9ft. home-made beaded screen for their presentation of The Royal Visit to Dunedin.

"One of the 'three' was seen with a 35mm. still, his own Bolex 16 and the mayor's 8mm. camera round his neck, and he also had a meter and tripod. The 35mm. cine men had nothing on us!"

About 2,600ft. of film were exposed, 1,100ft. by the official cameramen and the rest by other club members. Processing was done at Melbourne and the completed film sent to Denham Laboratories in England for copying. One copy was sound striped and a tape accompaniment used for another. Keeping the tape in sync.—on the few occasions when this was necessary—was achieved by fading in a record and fading out the tape while the adjustment was made without, it is stated, the audience being aware that anything was wrong.

A screen large enough for

But before the film could be screened it had to be subjected to a proceeding happily alien to public shows of amateur films in the U.K., it had to pass the Censor. That meant rushing it off by air and filming and processing the Censor's Certificates. Another set-back which does not affect clubs here was the imposition of entertainment tax, the Commissioners of Inland Revenue being deaf to all appeals. (Recent legislation imposes tax on all film shows to which a charge for admission is made.)

If the Censor's Certificate added a professional touch (though unsought and unwanted), so did the advertising short, sponsored by a number of leading firms, which the club added to the programme to help cover part of the cost of the film—around £200. Economy and showmanship also

went hand in hand in the production of another short, a trailer made from surplus shots. Screened in a store window on a late shopping night the day before the season opened, it attracted large crowds.

Further screenings of *The Royal Visit to Dunedin* are being arranged not only for Dunedin and the province of Otago but elsewhere in New Zealand. In producing the film Otago C.C. feels that "it fully merits its place as the oldest and foremost club in N.Z."

## All Helped in Malta

An appreciative newspaper report (though it points out that the film is "necessarily not perfect") comments on the fact that children steal the show. "Somehow or other they always seem to be more prominent and create a deeper impression than the thousands of their elders." It was also the children who impressed a member of the audience at the screening in Malta of *Tribute to a Queen* by the Malta Amateur Cine Circle.

He is Flt.-Lieut. D. W. Harvey, on leave from the Canal Zone, who was made most welcome by the Circle and gently chided for not contacting them earlier, "since they would most certainly have helped me in my filming—and I was filming the whole time". The shots in *Tribute* of 42,000 children greeting the Queen was a "sight which has to be seen to be believed".

### Presentation Print

Practically every amateur in Malta was called in to assist in the filming, the production being planned on the largest scale. The public performance, preceded by a private showing attended by the Governor General and the Prime Minister of the Island, was put on to create interest in the Circle's activities and to help pay both for the print used and for a copy which is to be presented to the Queen.

1,600ft. of Kodachrome were shot, from which only 100ft. were cut. Not surprisingly, Flt.-Lieut. Harvey reports that it could do with considerable editing, but adds that "every scene was near perfect, with

amazing colour consistency and good, temperate use of a zoom lens." A second film, *Malta Carnival*, 1954, had similar virtues and faults. Our correspondent is, indeed, particularly enthusiastic over the quality of the Circle's films (they have 165 members) and considers them better than any of the 20 Ten Best he has seen. "But I did point out that, in my humble opinion, editing would improve them no end".

## Gigantic Audiences for Australian Club Shows

How do they do it? If the frequent (and very welcome) news we get from Australia and New Zealand did not contain reports of colossal attendances at public shows of amateur film shows, we should think there was something wrong somewhere. Latest advices from down under knock us flat: 6,210 paying customers for Queensland Amateur Society's Ten Best screenings, and an exhausted but proud committee totting up the loot—approximately £1,030 gross. They have only to deduct something under £200 for hall rental, press advertising and incidentals.

Public interest, they tell us (quite unnecessarily) was phenomenal. Brisbane's Albert Hall (seating capacity 680) was originally booked for a season of seven nights. It was not enough. Two further performances were demanded, one of them a Saturday 'family matinee'. Up to 630 seats at 4s. 3d. booked every night, leaving precious few for the 3s. queue outside waiting for the doors to open at 7 p.m. for an eight o'clock start. Extra chairs down aisle and gallery stairways.

If only the hall had been available, they say, if only three of the films had not to be sent to Sydney for the Australian A.C.S. Gold Cup Competition, if only President Alf Bartlett, his committee and house staff, could have been depended upon not to drop

from exhaustion, they could have run successfully for another two weeks. Insatiable-like, and taking a risk on wear and tear of President Alf, etc., they've made tentative bookings for a two-weeks season next year.

12ft. beaded screen, twin projectors with 2in. lenses throwing from the gallery, all 16mm., all Kodachrome, all sound on tape . . . These are the mere mechanical details of a stupendous performance. And the films which sent the citizens of Brisbane storming the box office? *Royal London and the Coronation*, by Mr. Bartlett, sharing first prize with Arthur Jenks' *Pipes of Pan*; 3rd: Mr. B's *Thru Austria to Venice*; 4th: *Tangalooma Whalers* by Lyn Holzapfel; 5th: *All Things Bright and Beautiful* by Clive Nichol, plus four Commended films, giving 2½ hours of documentary, fantasy, photoplay and travelogue.

### World Tour

Alf Bartlett has been much in the news as film maker, ambassador for Australian amateur movies and as one of the architects of the Australian club movement, in all of which capacities he has met with marked success. Two of the judges (one a member of the Australian branch of Columbia Pictures) described his *Royal London* as being the equal of any professional Coronation film they had seen.

On his world tour he exposed 15,000ft. of film, which he hopes to cut to some 18 or 20 films, all with sound on tape narrative and music. "Right now," he writes, "I'm cutting my way from Los Vegas in Nevada down through Death Valley". As Australia's representative overseas and former President of the Federation of Australian Amateur Cine Societies he was able to report flattering interest in Aussie organisation by the U.K. and America. The Amateur Cinema League of America expresses the view that the U.S. could well do with a federation on Australian lines and invites suggestions as to how it can be brought about. Vancouver asks for similar advice on

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## UNITED STATES

# To See Ourselves...

News from A.C.L. and I.A.C.

The Amateur Cinema League of America has made quite a momentous departure in policy by publishing in its magazine, *Movie Makers*, the critical comments offered by A.C.W. and the I.A.C. on its Top of the Ten Best programme which has been circulating here. Hitherto the magazine (which, besides being the official organ of the League, is produced for general sale) has never published any adverse criticisms of the American Ten Best, every film being invariably described as perfect or near perfect. An editorial comment echoes the hope expressed in A.C.W. that, while agreement on what constitutes a good film cannot be reached even on a local scale, much less a national one, knowledge of the other fellow's point of view will produce understanding and tolerance.

Incidentally, trying to understand the point of view of the British is likely to bother League members no end if they go by a script, "The Family Outing" in a later issue of *Movie Makers*. Written by an "experienced English author and filmer" whose name is unknown here, it describes a picnic that went wrong.

The American reader, who sets great store on Mother's Day and such, is advised to make a film showing mother trudging two miles for petrol and carting two tins the two miles back when the car runs out of gas, while father and two children take their ease on the grass verge. Then, the tin opener having been forgotten, all the family, cheated of their day out, agree with happy smiles and grins to return home, ap-



A photographer's model poses for two cameramen —the still photographer featured in *The Broken Venus*, and the cameraman of *Kingsway F.U.*, currently engaged on this experimental production.

parently unmindful of the fact that tin'openers can be had from any village store. The mad English, indeed!

The I.A.C. announces a valuable new service —the sort of service which is one of the real justifications of a cine organisation. Overseas members having reported difficulties in locating and dealing with firms who will carry out repairs, copying and similar jobs, the Institute undertakes to get the work done for them, inspect the result and generally see that the commission has been satisfactorily handled. Members who make use of this free service must, of course, reimburse the Institute for any expenses involved.

A reduction in the premiums for the insurance cover arranged by the I.A.C. is also announced. All risks are covered during shooting and projection, at the rate of 15s. per cent on the amount insured, with a minimum premium of 5s.

(Continued from previous page)

forming a Canadian federation. New Zealand has patterned its own federation on the Australian model.

Small wonder that the last F.A.A.C.S. convention should have taken place in an atmosphere of the greatest cordiality and in the happy conviction of real achievement. But it was not harmony all the way: the Federation is plagued with competition judging troubles. They make use of judging sheets, with so many points for this and that, one of the delegates pointing out that the judges need such guides because, unlike A.C.W. and the A.C.L., Australian groups do not have the advantage of the services of people "well versed in the production of amateur films and (who) are consequently capable of accurately ap-

praising the value of a film without the assistance of judging sheets."

But the difficulties attendant on trying to evolve a fixed system of judging by numbers, to be followed by every judge whatever his background for every film whatever its theme and treatment, are all too clearly illustrated in the bewildering Convention discussions. For example, Mr. Keith Hall, whose films have been prizewinners in Australia, U.K. and America, seconded a motion that the classifications and points systems should remain as they are. Carried. Another motion proposed a change in the sub-heading to one of the classifications. Carried. Mr. Hall proposed a variation in the point values. Support from three groups. Mr. Hall pro-

posed another variation. Carried.

However, whatever the tortuous channels through which a competition film must pass, it emerges triumphant, with vast audiences ready and waiting to see it. Even 8mm. has its own public presentations. From a two-night screening in October the Queensland society's income received a small but welcome lift and a substantial sum has been voted over to the Q.A.C.S. Trust Fund to swell the £1,040 lodged with the trustees at the annual meeting last July. Purpose of the fund is to lease, furnish and equip a small cinema to enable the Society to cope with its continually growing membership (220 to date). At this rate the London Albert Hall should be none too big.

## FULLY SYNCHRONIZED SOUND FILMS

using any sprocket-fed silent projector and a standard magnetic tape recorder

**I**t has been explained from time to time in A.C.W. that perfect synchronization between a projector and a tape recorder cannot be maintained either by direct mechanical coupling or by methods using stroboscopic discs because these are both defeated by tape creep at the capstan and by changes in tape length due to atmospheric humidity changes.

Accordingly, to ensure perfect synchronization it is essential that the magnetic tape should carry some electronic pulse signal corresponding to the film frames. These pulses can then be used to give an electronic control of the projector motor speed, and so to lock the two machines in step, assuming them to be started up in step. This, too, has been described in A.C.W.

If these speed-regulating pulses are impressed on the tape corresponding to the frames passing through the camera during shooting, then clearly one has a method of ensuring perfect lip-synchronization. The method is, in fact, superior to sound stripe in that it permits real sound filming, whereas stripe only permits post-synchronization.

The necessary synchronizer with small attachments to suit most existing cameras and projectors and magnetic sound recorders has now appeared on the French market, and we publish here an abridgement of an article on the matter, dramatically entitled "At Last! 100% Talkies for the Amateur," by Jean Beal, from the "Cine Photo Magazine".



## And This Is How ...

**T**he Olivères Company of Paris have developed a method for the simultaneous recording of sound and picture with perfect quality and synchronization.

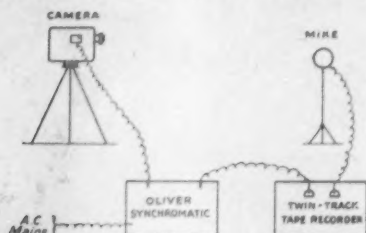
The method employs a normal clockwork-driven camera, a silent projector with the usual type of universal motor, a standard sound recorder using normal magnetic tape, and a complementary piece of apparatus called the Oliver-Synchromatic, which is of moderate price. The apparatus can be used on any film gauge, as the quality of the sound is dependent only on the magnetic sound-recorder, and hence independent of the film size or projection speed.

Generally, the amateur wishing to make his own sound films has already a camera and a silent projector. He will prefer to use these, and without excessive modifications. He will also want to record sound during shooting, rather than resort to the second-best of post-synchronizing. Further, he will not want the mobility of his camera during shooting to be seriously hindered.

The Synchromatic system of the Olivères Company fulfils all these conditions. The camera may be worked either by its spring motor or by an electric motor; no modification is needed, only the simple attachment of a small switching contact. To the projector it is only necessary to add a control switch, usually to the supply spool arm. Next, it is necessary to have a magnetic recorder registering two tracks on standard quarter-inch tape, to which an additional simple magnetic head must be added.

The Oliver-Synchromatic principle is to register simultaneously on the magnetic tape two tracks; the first carrying the normal sound track, and the second a series of signals representing the exact speed of the camera. The latter signals are subsequently used for controlling the speed of the projector.

The switching contact on the camera is usually mounted on the 8-picture shaft, which makes two turns per second. The cam and contactor work very freely and are easily driven by the camera. This switch is connected by a simple lead of twin flexible wire of any desired



length to the Oliver-Synchromatic. This is the only connection to the camera, which therefore retains its mobility.

The Oliver-Synchromatic emits an electronic signal which is modified by the camera switch, and the resulting signal, proportional to camera speed, is recorded by the extra head on to track 2 of the magnetic tape while the recorder is impressing the sound from the microphone on to track 1. (See diagram above.)

#### A.C.W. TEST REPORT

## Luxury Cameras, Impeccable Performance

The Paillard Bolex H 16mm. and 8mm. cameras have 3-lens turrets, fully-adjustable matched viewfinders, standard spool-loading, speeds from 8 to 64 frames per second and stills with instantaneous or time exposures, motor or hand-turn, unlimited back-winding, frame counter, and visual focusing. Price of the H16 alone is £155 0s. 6d. The H16 with carrying case and eye-level focuser and fitted with the three Kern lenses described below costs £349. The H8 with Switar f/1.5 costs £190 16s., and a 36mm. telephoto lens costs £33 2s. 6d.

**Construction.** The die-cast body and lid have polished bezel-edges and black grained leather is mounted between them. Controls are bright chromium plated. The base includes a circular boss containing the tripod bush. The carrying handle folds in a curve over the top. Weight is 6½ lb. with three lenses, and the camera is 9ins. long over the 3-inch lens by 8½ins. high by 5ins. wide over the viewfinder.

**Design.** If ever there was a camera of proved design this is it. It has such a well-known reputation that we propose to cover it completely, but briefly, in sections:

1. **Mechanism.** A quarter-turn on the door latch operates the three plungers securing the lid, which is light-trapped by means of an inner aluminium plate. It cannot be replaced if the film-path knobs are out of place. There are

In projection, the signals on track 2 will serve to control the projector through the Oliver-Synchromatic. The film will therefore be projected at the exact taking speed, the magnetic tape having served as a "memory" for reproducing the camera speed at the projector.

It is, of course, necessary for the film and the magnetic tape to start off simultaneously from synchronized start-marks. The Oliver-Synchromatic is equipped with a device controlled by a conducting area arranged by silvering the film. Complete control is assured and synchronization is maintained indefinitely, as has been demonstrated to the author. The magnetic tape may alter in length or may slip during recording or during play-back, but still synchronization is maintained between picture and sound.

It is of further interest to note that the method allows copying of the magnetic tape carrying the two tracks, so that both picture and sound copies can be provided. All copies of the film will play correctly with all copies of the magnetic tape.

The method opens up to the amateur the full field of the synchronized sound film. There remains the question of editing sound, and work aimed at simplifying this is at present being undertaken by Mr. Charles Olivères.

two sprockets, with teeth only on the claw side. The gate channel has lateral springs each side, and the pressure-plate, flat save for its flared inlet, is of specially-surfaced light alloy and has a central coil-spring and two supporting pegs.

The whole is hinged, and by undoing a captive knurled screw it can be removed bodily.

A central lever operates two loop-forming guides. When these are closed the film (after being cut to shape in a shear built into the camera body), is offered to the top sprocket and the mechanism is started. Threading is thus accomplished automatically.

The rotary shutter has an open sector of 190°. The single claw is mounted on a cam-operated shuttle with anti-backlash spring, a refinement of the earlier design. The mechanism plate is matt black finished, the interior fittings satin chrome. Adjustable spool checks are fitted in the H8.

#### Intermediate Speeds

2. **Operating controls.** Winding is by a telescopic handle, parked neatly when not in use. Speed is set by rotating a knob, marked 8-16-24-32-64, but any intermediate speed can be set. A lever disconnects the motor. Another lever gives choice of instantaneous or time exposure for single pictures.

Normal operation is by a button at the camera front, but alternatively the camera can be operated for normal or continuous running, or for still pictures, by sliding a knob at the camera side. A small shaft with detachable handle is provided for either hand-turning, forwards or backwards, or for motor drive. Cable-release is available as an accessory.

The footage indicator calibrated in feet comes into operation when the camera lid is in position. Two small knobs are used for resetting to zero the single frame and the hundreds-of-frames dials of the frame counter. An audible signal clicks every 30 frames; it can be quietened by adjusting a small lever if it annoys you.

3. *Lens turret.* This takes standard 16mm. or 8mm. lenses, and is rotated by means of a folding handle. The lens in the upper position is in place for visual focusing. Each of the three positions has a locating stop. The turret can be so rotated that the gate can be seen from the outside of the camera, even with all three lenses in their places. Between the turret and the gate aperture is a dove-tail slot into which a filter-carrier slides.

4. *Viewfinder.* This has a front window with the vertical and horizontal centre-lines indicated, and an eyepiece of satisfactorily

The versatile Paillard-Bolex H16 with its three-lens turret offers the cameraman every refinement.



small diameter supported by an effective rubber surround. Parallax adjustment is made by rotating a knob which swings the eyepiece end away from the camera side and is calibrated in feet from infinity to 1½ ft.

Lens focal length adjustment is by a rotating disc, the appropriate focal length in millimetres being shown on the finder top, from 16mm. to 150mm., and ingeniously repeated in white by transmitted light below the picture area when you look through the finder. The viewfinder is in the same horizontal plane as the taking lens, and their axes are 1½ ins. apart.

**Operation.** The instruction book is first class and excellently illustrated, several minor improvements being noted since the earlier versions—though it must be admitted that a note on the serial number location has surprisingly got into the *How to Film* Chapter!

The camera is not a convenient one for hand-holding till you get used to it, though its bulk does assist steadiness. However, it is normally used on a tripod, where it is decidedly at home and performs nobly. On test it gave no trouble at all, and produced admirable results: but since we are here examining it against the highest of standards, we should record three minor points needing design attention.

First, the minimum speed is 10 frames per second, not 8 as stated. Second, the fit of the

lid is not perfect, and accordingly the perfection of viewfinder accuracy is impaired, though only by a very slight amount. Third, the parallax adjustment scale figures are inconveniently small. It should be noted that the first of these points is covered in the exposure calculator given with the camera, whereon exposure at 8 frames per sec. is given as 1/20 of a second compared with 1/30 at 16 frames per second.

One other small operational point is that the turret does not click home quite so positively as on earlier models. However, on test we used the three lenses freely, and did not make a setting error. Perhaps the setting handle is to be thanked for this; it is certainly a refinement over the old way of turning the turret by means of the lenses themselves.

The automatic threading is a great saver of time and effort. Focus measurements are aided by a mark on the camera side at the film plane.

**Results.** We shot 100ft. of Kodachrome with very satisfactory results. Rock steadiness is maintained at all speeds and in long runs of single picture exposures; and in superimposed shots there was no sign of relative wander of the two images, which is the acid test.

A particularly valuable safeguard in shooting is to see the focal length indicated under the image in the viewfinder. Even in ordinary shooting the frame-counter gives film economy, because if you set it to zero as the last perforated frame of the leader is in the gate you know exactly how many frames are left as you approach the reel-end.

The gate aperture is so shaped that a thin black frame-line separates frames, and accurately bisects the sprocket holes, in accordance with the British Standard for 16mm. film. The exposure time for single frames is 1/25 of a second compared with 1/30 at normal speed, so first frames are practically indistinguishable.

One winding of the spring runs 740 frames = 18ft. of film before the mechanism cuts out, which it does without slowing down. The eye-level focuser is an admirable accessory, particularly where a large number of close-ups are to be filmed. When used with the 1in. lens it gives an image the same size as that seen with the naked eye.

**Lenses.** The three Kern-Paillard lenses fitted were a wide-angle, 16mm. f/1.8 Switar, focusing 8ins. to infinity, a standard, 25mm. f/1.4 Switar, focusing 1½ ft. to infinity, and a telephoto, 50mm. f/1.4 Switar, focusing 3ft. to infinity. These lenses are all bloomed, have depth-of-field indicators on their barrels, and possess the admirable quality that they give apparently identical exposure at the same aperture.

On test we could detect no change in exposure level as the lenses were switched around. They all have click stops down to f/22, and all the stop indications are well spaced and well marked, with the exception of some overcrowding at the f/22 end of the 50mm. lens.

The 16mm. and the 25mm. lenses have the same diameter front cells, but there is the

annoyance, from the point of view of the man who wants to screw in an effects box, that the front cell rotates in setting the iris. Start-of-thread is so arranged that the index marks come at the top when the lens is in the taking position.

This versatile camera not only offers every refinement the cameraman desires, but behaves impeccably throughout its extensive repertoire. In short, it can be wholeheartedly recommended.

#### **5.5mm. f/1.8 Kern Switar lens for 8mm. Bolex cameras**

This attractively-finished lens comes packed in a small leather case and a matched negative lens element to suit the viewfinder front window is included. The lens, of aluminium in black and natural finish, is supplied with a screwed protective cap at each end. Its overall length is 1½ inches.

The iris has click stops to f/22, and one good feature is that these are well-spaced almost uniformly throughout their scale, neatly engraved and filled in white. The focusing ring is calibrated from 5 inches to infinity, with adequate intermediates. At such a short focal length as 5.5mm. (i.e., less than a quarter of an inch), the depth of field is truly remarkable.

A third knurled ring is furnished for screwing the lens into the camera mount, a good point where a lens is likely to be interchanged quite often. Another useful feature for those who like a few special effects is that the front element is both screwed and free from rotation, so that an effects box can be used.

#### **Impressive Results**

As we have so often said, a wide-angle lens is tremendously useful in cine work, and this new Switar contains design features which produce high quality results in spite of the handicap that the back elements cannot be placed as near the film plane as the designer would like, owing to the camera shutter. On test, results were impressive. At full aperture, focus and exposure were maintained right to the frame corners, and in spite of the wide angle there was no distortion of verticals.

In fairness we must, however, record that in some tests we compared the 5.5mm. Switar with a combination of 12.5mm. fixed focus Yvar plus Hyper-Cinor, which gave an effective focal length of 6.25mm. In these tests no lay audience would have spotted any difference between the results, though the Switar was, as should be expected, slightly better.

So while we can unhesitatingly recommend this excellent lens to the man who is after the best available, the fact remains that it is very expensive to use this Switar and a standard lens interchangeably, compared with the standard lens and a wide-angle attachment.

Price: £55 13s. British agents: Cinex Ltd.

## **Your Problems Solved**

A selection of readers' queries. We are always pleased to help you over your cine difficulties; a stamped addressed envelope should be enclosed with all enquiries.

#### **Projector as Viewer**

I am thinking of using my Kodascope 8-50R projector as a viewer with a model railway transformer supplying a 2v. 36w. car bulb in place of the projector lamp. Will this work?

Yes, this is quite a practical proposition. A good idea is to mount the lamp holder for the car bulb into a cap salvaged from a burnt-out projector lamp so that the pre-focus effect is maintained. A handle is also really needed, fitted to the 8-frame sprocket for hand drive.

#### **Exposure for Mixed Lighting**

I have to shoot a number of daylight interiors and intend to boost the light with photofloods. How do I calculate exposure?

Mixing daylight and tungsten is very tricky. The only certain way is to take a meter reading for daylight only at the daylight rating, then a reading with the tungsten light only at the tungsten rating, and estimate the required aperture. Thus, if the daylight indicates f/1.4 and the artificial light indicates f/1.4, you would expose at f/2 or f/1.9.

#### **Spot on Camera Lens**

There is a small, whitish, semi-transparent spot on the edge of the front component of my camera lens. Will this impair its efficiency?

The blemish is probably due to local failure of the cement between the two front elements. If it is, it will probably spread in time, but any good optical firm could do the necessary re-cementing. Cost would be somewhere in the region of £1. Check the lens by filming a sheet of newspaper at full aperture, say in a titler, at 2ft. 6in., when any noticeable defect in reproduction will be clearly visible. Small lens blemishes are seldom of importance. If, for instance, you stuck a chip of black paper over the mark it would merely have the effect of reducing the effective aperture by perhaps a fifth of a stop, which would not really be noticeable.

#### **16mm. Film Printer**

Is there a simple way of constructing a 16mm. film printer?

Making a 16mm. printer can be an extremely complicated job but we have seen first class results obtained by simply adapting a hand-turned model A Kodak camera, which can often be picked up for as little as £5. There is room to cut a slit in the body above and below the gate for the negative while the camera's 100ft. spools are used for the positive. Illuminate with a masked 15 watt pearl vacuum lamp in a tube attached to the lens. Exposure can be controlled by the lens iris.

THE

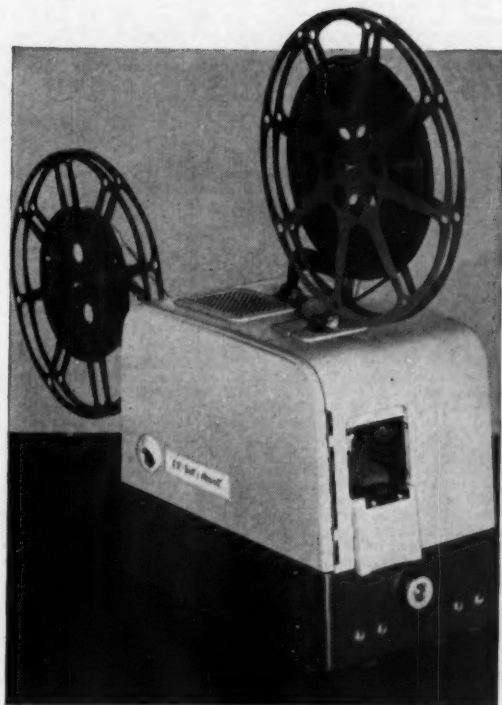
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## Club Film

# BOOKING GUIDE

Except where otherwise stated, the films listed below are silent monochrome productions and may be hired by individuals as well as clubs.

### BRITISH FILM INSTITUTE.

The Institute's library contains a large collection of outstanding amateur films from several countries, many of which are unobtainable from other sources. British productions include *Black Legend, Between Two Worlds, Our College, Singing Street, and Go West, Young Man*. Other films include the work of such celebrated American amateurs as James Broughton, Maya Derens, and Frank Stauffacher. Hire rates: 16mm. monochrome, 7s. per reel first day only; 2s. per reel for each additional day; 16mm. colour, 10s. per reel first day only; 2s. per reel each additional day. Members of the B.F.I. may hire films at reduced rates. National Film Library, British Film Institute, 4 Great Russell Street, London, W.C.1.

### INSTITUTE OF AMATEUR CINEMATOGRAPHERS.

The library contains nearly 200 films on all three gauges. All are available to members and affiliated societies at 2s. 6d. per monochrome and 5s. per colour reel. Certain films are available to non-members at double this rate. Latest additions include *Sidetracked, When Bee Meets Bee, and City of Temples*. Catalogues and booking forms from Hon. Film Librarian, I.A.C., 8 West Street, Epsom, Surrey.

### FEDERATION OF CINEMATOGRAPH SOCIETIES.

The Federation's library films are circulated in a number of "postal programmes", each of which contains one or more films, a cue sheet and a script to be read to the audience. Hire charges for members are 10s. 6d. per programme and 21s. for non-members. From B. P. Wippeny, 44 Corstorphine Bank Drive, Edinburgh 12.

**Ace Movies:** *Driftwood* (drama), 1933, 1,100ft., 16mm., Era Challenge Cup, Sunday Referee Challenge Cup, £1; *Three Floors Up* (comedy-drama), 1936, 800ft., 16mm., Ten Best winner, 10s.; *The Miracle* (drama), 1939, 1,100ft., 16mm., Ten Best winner, F.C.S. Challenge Cup, Hitchcock Cup and 1st prize Fiction Class at Scottish Film Festival, 15s.; *Marionettes* (drama), 1949, 550ft., 16mm., Ten Best winner, 3rd in Class A at UNICA, Victor Saville Trophy, 1st in Genre Class at Cannes, 10s.; *Luna Park* (comedy-drama), 1949, 300ft., 16mm., highly commended A.C.W., 5s.; *£20 Reward* (comedy), 1950, 600ft., 16mm., highly commended A.C.W., 10s. Above films are not available to individuals. Hon. Sec., Ben Carleton, 119 Melfort Road, Thornton Heath, Surrey.

**Boston Film Society:** *A Boston Story* (interest), 1951, 800ft., 16mm.,

s.o.f., specially commended A.C.W., 15s.; *Absconded* (drama), 1952, 400ft., 16mm., 3 star award A.C.W., Humphrey Jennings Trophy at Scottish Amateur Film Festival, 7s. 6d. *Absconded* concerns the chase of an escaped Borstal boy who is eventually drowned in evading his pursuers. It is a fragment of what may yet be a full length thriller, and was made by a newcomer to cine work to gain experience. Hon. Sec., C. Whitaker, 23 Tollfield Road, Boston, Lincs.

**Centre Film Unit (Richmond):** *The Swimmers* (abstract), 1954, 400ft., 16mm., 3s. 6d.; *All on a Summer Morn* (comedy), 1954, 400ft., 16mm., 3s. 6d.; *Filming for Fun* (interest), 1954, 400ft., 16mm., 2s. 6d. Above films are not available to individuals. Programme Secretary, R.C.A., Centre Film Unit, Queens Hall, Richmond, Surrey.

**Centurion Film Unit:** *The House of Glory* (interest), 1952, 300ft., 9.5mm., s.o.t., 2s. 6d.; *The Singing Mountains* (interest), 1953, 400ft., 9.5mm., s.o.t., 5s.; *Here and There* (interest), 1953, 200ft., 9.5mm., s.o.t., 2s. 6d.; *The Story of Achievement* (documentary), 1953, 400ft., 9.5mm., s.o.t., 5s.; *Lost Angel* (drama), 1953, 850ft., 9.5mm., s.o.t., 10s.; *To Live in Peace* (drama), 1954, 600ft., 9.5mm., s.o.t., 10s.; *Fate* (drama), 1954, 300ft., 9.5mm., s.o.t., 5s. *To Live in Peace* is the story of the psychological effect of his crime on the man who commits what he believes to be a perfect murder. One mistake leads to his conviction. Hon. Sec., Miss S. Reynolds, 126 Eastcote Lane, South Harrow, Middx.

**Crouch End Amateur Cine Society:** *The Dress* (comedy-drama), 1947, 400ft., 16mm., 2s. 6d.; *Two O'clock Jump* (comedy), 1948, 100ft., 9.5mm., I.A.C. Home Movies Cup, 2s.; *The Chance to Dream* (comedy-drama), 1949, 300ft., 16mm., 2s. 6d.; *A Little Bit Too Much* (comedy),

1949, 250ft., 9.5mm., I.A.C. Bronze Medallion, F.C.S. Certificate, 2s. 6d.; *Taken for a Ride* (comedy), 1950, 400ft., 16mm., Mini-Cinema Cup, I.A.C. Bronze Medallion, 2s. 6d.; *Snap* (comedy), 1950, 300ft., 9.5mm., highly commended I.A.C., 2s. 6d. *Taken for a Ride* concerns the adventures of a hen-pecked husband who gives two girls an outing to the seaside during the absence of his wife. This is the film chosen as the production of the fictitious Langham C.S. during the recent "Film Time" series in the B.B.C. Light Programme. F. R. Hewitt, 53 Rathcoole Avenue, Hornsey, London, N.8.

**Dundee Cine Society:** *Dundee Jute* (documentary), 1948, 400ft., 16mm., 2s. 6d.; *From Byre to Buyer* (interest), 1948, 300ft., 16mm., 2s. 6d.; *Tonorrow's Sandbanks* (documentary), 1948, 400ft., 16mm., I.A.C. Bronze Medallion, 2s. 6d.; *Make Leisure a Pleasure* (interest), 1949, 400ft., 16mm., 2s. 6d.; *Peter's Paradise* (personal), 1951, 400ft., 16mm., colour, specially commended A.C.W., 5s.; *Nursery School days* (personal), 1953, 400ft., 16mm., colour, 4 star award A.C.W., 5s.; *Dundee Coronation Celebrations* (interest), 800ft., 16mm., colour and 400ft., 8mm., colour, 7s. 6d. and 5s. *Peter's Paradise* concerns the adventures of a two-year-old boy who wanders round a farm, while his family are anxiously searching for him. Hon. Sec., William S. McCulloch, 11 Margaret Crescent, Broughty Ferry, Dundee.

**Edinburgh Cine Society:** *Home Sweet Home* (comedy), 1946, 200ft., 16mm., 1s. 6d.; *East West* (comedy), 1947, 300ft., 16mm., 2s. 6d.; *Edinburgh* (documentary), 1948, 700ft., 16mm., s.o.f., colour, 10s.; *His Crumbling World* (interest), 1950, 400ft., 16mm., colour, Ten Best winner, 7s. 6d.; *Fishers All* (comedy), 1952, 550ft., 16mm., colour, Ten Best winner, 7s. 6d. Above films are not available to individuals. B. P.

(Continued on page 870)



A scene from one of the latest club films available for hire—Wimbledon C.C.'s recently completed 16mm. comedy-drama, *Dr. Dill Emma*.

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Winpenny, 44 Corstorphine Bank Drive, Edinburgh 12.

**Fourfold Film Society:** *Time to Consider* (documentary), 400ft., 16 mm., runner-up in A.C.W. Road Safety Film contest, 4s. 6d.; *Account Settled* (drama), 400ft., 16mm., Ten Best winner, A.C.W. trophy in I.A.C. competition, Hitchcock Cup in Scottish Film Festival, 5s. 6d.; *Printing with a Silk Screen* (documentary), 200ft., 16mm., colour, 5s.; *Meet Me in the Local* (documentary), 1949, 400ft., 16mm., Ten Best winner, 5s. 6d.; *The Beginning* (comedy), 1949, 200ft., 16mm., Ten Best winner, 3s.; *Only for Telling* (comedy), 1949, 350ft., 16mm., colour and b. and w., Ten Best winner, 7s. 6d.; *How to Catch a Burglar* (comedy), 1950, 200ft., 16mm., s.o.f., Ten Best winner, 5s.; *The Milton Case* (drama), 300ft., 16mm., highly commended A.C.W., 3s. 6d.; *Sweet Repose* (comedy), 200ft., 16mm., 3s. Librarian, Miss K. Lunniss, Flat 3, 74 Bolsover Street, London, W.1.

**Hammermith Cine Club:** *National Fun Fair* (interest), 1952, 150ft., 9.5mm., colour and b. and w., 2s.; *The Last Xmas* (drama), 1952, 75ft., 8mm., 2s.; *Amateur Cine Whirl* (comedy), 1953, 75ft., 8mm., 2s.; *The Space Era* (interest), 1953, 175ft., 9.5mm., 4s. Above films are not available to individuals. T. P. Honnor, 22 Shepherds Bush Road, Hammermith, London, W.6.

**High Wycombe Film Society:** *Full Circle* (comedy), 1946, 400ft., 16mm., 5s.; *Leave it to Me* (comedy), 1947, 700ft., 16mm., highly commended A.C.W., 10s.; *Paper Boat* (drama), 1949, 700ft., 16mm., Ten Best winner, 15s.; *High Wycombe Show 1949* (documentary), 1949, 500ft., 16mm., 10s.; *Indictment* (drama), 1949, 400ft., 16mm., 5s.; *Nothing to Fear* (drama), 1951, 250ft., 16mm., highly commended A.C.W., 5s.; *Portrait of Wycombe* (documentary), 1951, 800ft., 16mm., s.o.f., Ten Best winner, 15s.; *A Game of Robbers* (drama), 1952, 500ft., 16mm., s.o.f., 4 star award A.C.W., 15s.; *Royal Day* (documentary), 1953, 750ft., 16mm., colour, 1 star award A.C.W., £1. *Paper Boat* tells of six young men who spend a day on the river away from their homes in an industrial town. One becomes separated from the others when he plunges to the rescue of a small boy adrift in a punt. The child's mother, whose husband is away fishing, invites him home to change his clothes. This chance meeting leads to a brief love affair which reaches its climax during a thunderstorm when the two shelter together. At the end of the day the young man returns to his friends and the wife to her husband. Mrs. Venice Barry, Cherry Cottage, Stokenchurch, Bucks.

**Kingston and District Cine Club:** *Foiled Again* (comedy), 1949, 300ft., 16mm., 2s. 6d.; *Portrait of a Murderer* (drama), 1950, 300ft., 9.5mm., 2s. 6d.; *The Millstream* (cartoon), 1951, 100ft., 16mm., colour, Ten Best winner, 5s.; *Beware of Love* (comedy-drama), 1951, 200ft., 9.5 mm., 2s. 6d.; *Drawings That Move* (documentary), 1951, 150ft., 9.5mm., colour, 2s. 6d.; *The History of Walton* (documentary cartoon), 1952, 400ft., 16mm., colour, Ten Best winner, 1st prize UNICA, 1st prize Cannes, 15s. to clubs, 25s. to others; *The Perils of Picturesgoing* (comedy),

1953, 200ft., 16mm., 4 star award A.C.W., 4s. *The History of Walton* traces the story of the town from Roman times to the present day, with a brief glimpse into the future. The film is generally recognised as the most successful amateur cartoon yet produced. Arthur Seward, 6 Southmoor Road, Esher, Surrey.

**Kingway Film Unit:** *What Mad Pursuits* (documentary), 1951, 350ft., 16mm., 5s.; *University Seat* (documentary), 1951, 100ft., 16mm., 1s. 6d.; *London Tram* (documentary), 1952, 50ft., 16mm., 1s.; *The Cage of Rushes* (comedy-drama), 1953, 750ft., 16mm., colour and b. and w., 1 star award A.C.W., 15s.; *Reggie's* (documentary), 1953, 200ft., 16mm., 3s.; *The Grammar School* (documentary), 1954, 250ft., 16mm., 3s.; *Inner Circle* (drama), 1954, 500ft., 16mm., s.o.f., 15s. *Inner Circle* tells of the tragedy of a woman who is too self-centred to accept society as she finds it and rebels against the restrictions of urban civilisation. She wanders in a barren world of her own creation, glimpsing occasionally what she seeks, only to lose it again among the stone and steel. Eventually she herself is destroyed by the blind walls which enclose her. J. M. Anderson, 14 Chase Hill, Enfield, Middx.

**Manchester Cine Society:** *Magic Lighter* (comedy), 1933, 300ft., 16mm., 3s. 6d.; *Easy Come* (comedy), 1935, 800ft., 16mm., I.A.C. award, 7s.; *Slate Club* (comedy-drama), 1936, 800ft., 16mm., 7s.; *Ring of the Bracklys* (drama), 1937, 800ft., 16mm., F.C.S. award, 7s.; *Safety First* (documentary), 1937, 400ft., 16mm., 3s. 6d.; *Aunt and Ankle* (comedy), 1938, 800ft., 16mm., 3s. 6d.; *Leslie Makes Sure* (drama), 1939, 400ft., 16mm., 3s. 6d.; *Danger Within* (documentary), 1954, 400ft., 16mm., 5s. *Easy Come* is a comedy about the winner of a large fortune in a competition, and is set against a Lancashire background. N. S. Battersby, 91 Moorfield Road, Pendleton, Salford 6, Lancs.

**Montana Film Society:** *Coronation Carnival* (interest), 1953, 200ft., 16mm., colour, 2s.; *A Walk Through the Wood* (interest), 1953, 100ft., 9.5mm., free; *In the Good Old Summertime* (comedy), 1954, 250ft., 9.5mm., free; *Montana News* (interest), 1954, 100ft., 9.5mm., free; *Pagantry of Carnival* (interest), 500ft., 16mm., colour, 2s. 6d. *In the Good Old Summertime* is a satire on silent melodramas, and features black-hearted villain, innocent maiden and fearless hero in the time-honoured way. Saw mills, railway tracks, and fights with axes are involved. Librarian, A. Stapleton, 12 Kingsley Road, Mablethorpe, Lincs.

**Newcastle and District Amateur Cine Association:** *Tricks of Fate* (drama), 1936, 300ft., 9.5mm.; *It Happened Thus* (comedy-drama), 1938, 300ft., 9.5mm.; *Eyes in the Night* (drama), 1939, 500ft., 9.5mm.; *The House in Docherty Square* (drama), 1947, 600ft., 16mm., colour, commended A.C.W.; *Training* (comedy), 1948, 200ft., 8mm., commended I.A.C.; commended Scottish Film Council; *According to Sam* (interest), 1950, 800ft., 16mm., s.o.f.; *It's That Sam Again* (interest), 1951, 1,050ft., 16mm., s.o.f.; *Bonnets Over the Border* (interest), 1951, 400ft., 16mm., s.o.f.; *Thirty Days Hath September*

(comedy), 1951, 600ft., 9.5mm., commended I.A.C.; *In Paton* (comedy), 1952, 200ft., 8mm.; *Flowers for Peter* (drama), 1952, 950ft., 16mm., commended Scottish Film Council; *Sam Presents the Travers* (interest), 800ft., 16mm., s.o.f.; *Cosmo prize*, 3 star award A.C.W.; *P.C. Grubb's Last Case* (comedy), 600ft., 16mm. b. and w. and 9.5mm. colour, Ten Best winner; *It's a Bet* (comedy), 1953, 400ft., 16mm.; *A Fishing Legend* (comedy), 1953, 350ft., 16mm., colour; *It's Not All Cool* (documentary), 1953, 800ft., 16mm.; *Leave It To Sam* (interest), 1953, 600ft., 16mm., s.o.f., Glasgow F.S. prize. The above films are not available to individuals. Exchange with other clubs is preferred, but hire rates may be arranged where no exchange films are available. P.C. Grubb's *Last Case* is a light comedy about a constable who is looking forward to his retirement when he most unwillingly becomes involved in a case brought by an informer. Hon. Sec., George Cummin, 143 Bayswater Road, Newcastle upon Tyne 2.

**Northampton Film Society:** *Pyrenees Tramp* (interest), 1950, 400ft., 8mm.; *Background to the News* (documentary), 1951, 400ft., 8mm., commended A.C.W.; *Bon Voyage in the Voyages* (interest), 1951, 300ft., 8mm.; *Schwarzald Sojourn* (interest), 1951, 300ft., 8mm., specially commended A.C.W.; *No Road* (interest), 1951, 300ft., 8mm.; *Story of Wheat* (documentary), 1951, 150ft., 16mm.; *Northampton 1951* (documentary), 1951, 400ft., 9.5mm.; *Case History* (documentary), 1952, 400ft., 8mm., 2 star award A.C.W.; *Progress Report* (comedy), 1952, 400ft., 8mm., 4 star award A.C.W.; *Safety Corridor* (documentary), 1952, 400ft., 16mm., 4 star award A.C.W.; *To Heal a Mind* (documentary), 1953, 900ft., 16mm., 3 star award A.C.W. and Bryce Walker Cup at Scottish Film Festival; *Northampton Acclaims the Queen* (documentary), 1953, 400ft., 16mm., colour. The above films are all loaned free of charge, but are not available to individuals. *To Heal a Mind* was made as a recruiting film for a local mental hospital, and tells the story of a young girl's training in mental nursing. F. Hardwick, 42 Beverley Crescent, Northampton.

**Oldham Lyceum Cine Society:** *Checkmate* (abstract), 1948, 16mm., 200ft., commended A.C.W., 2s. 6d.; *Oldham Centenary* (documentary), 1949, 1,000ft., 16mm., 10s.; *Proof of the Pudding* (comedy), 1950, 400ft., 16mm., 2s. 6d.; *Moorland Incident* (drama), 1951, 500ft., 16mm., 2s. 6d. Above films are not available to individuals. J. Mee, 55 Oxford Street, Werneth, Oldham.

**Pinner Cine Society:** *Antiquities of Wycombe* (documentary), 1950, 500ft., 16mm., s.o.f., colour, Ten Best winner, 10s.; *A Good Show* (comedy), 1952, 250ft., 16mm., highly commended F.C.S., 5s.; *Harassing Harrier* (comedy), 1952, 500ft., 16mm., 5s.; *Coronation Newsreel* (documentary), 1953, 400ft., 16mm., 5s.; *A Day Out* (comedy), 1954, 150ft., 9.5mm., 4s.; *Pinner Pictorial* (documentary), 1954, 350ft., 8mm., s.o.f., 5s.; *Flying Saucers Over Pinner* (comedy-drama), 1954, 350ft., 8mm., 5s. The above films are not available to individuals. *A Good Show* concerns the attempts of

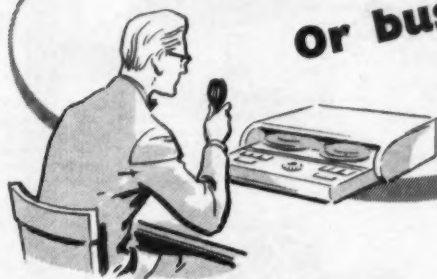
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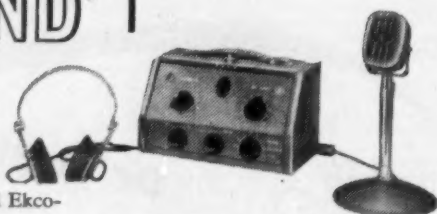
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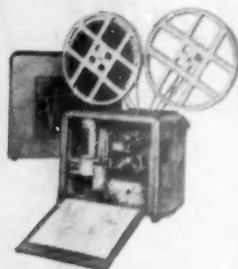
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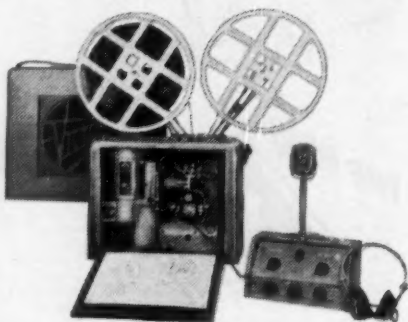


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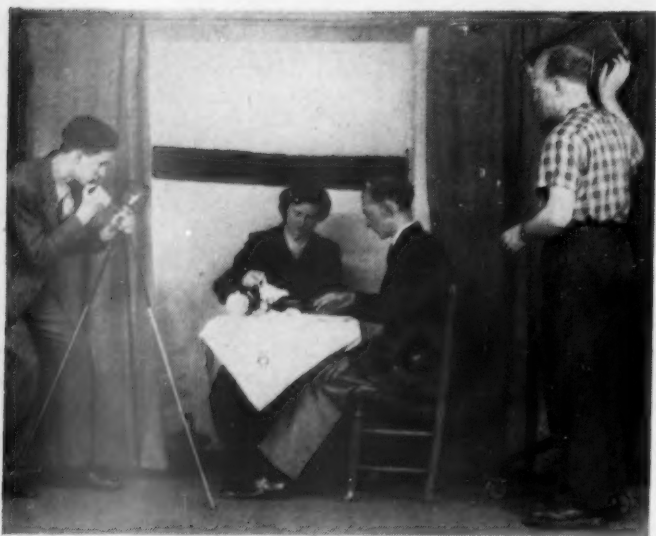
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The director/camera-man of Boston Nine-Five Group's *Fair Fun* lines up for a cafe scene, actually taken in the unit's studio. *Fair Fun* is a twenty-five minute production with a non-sync. sound on tape accompaniment.

a radio engineer with rather dubious qualifications at repairing a neighbour's television set. Ronald English, A.R.P.S., 41 The Grove, Ickenham, Middx.

**Planet Film Society:** *Temporary Gentlemen* (comedy), 1937, 1,200ft., 9.5mm., 9s.; *Symphony of Caledonian Market* (documentary), 1937, 400ft., 9.5mm., 3s.; *Refuge* (drama), 1938, 1,200ft., 16mm., Ten Best winner, 12s. 6d.; *Intrigue* (drama), 1938, 600ft., 16mm., 9s.; *Behold Our Leader* (comedy), 1939, 1,200ft., 16mm., 12s. 6d.; *Death in a Tube* (comedy-drama), 1947, 400ft., 16mm., London Film Productions Gold Trophy in I.A.C. contest, 4s. 6d.; *Charlie's Chance* (comedy), 1948, 800ft., 16mm., 9s.; *Hour of Darkness* (drama), 1948, 1,050ft., 16mm., s.o.f., London Film Productions Gold Trophy, in I.A.C. contest, A.C.W. plaque, and £10 award at Scottish Film Festival, 15s.; *Bells of Torment* (drama), 1949, 400ft., 16mm., s.o.f., I.A.C. Sound Trophy, 7s. 6d.; *The Planet* (drama), 1952, 550ft., 16mm., 7s. 6d.; *Welcome Home* (comedy), 1953, 600ft., 16mm., s.o.f., 10s. Above films are not available to individuals. *Refuge* tells the story of a British soldier in the '14-'18 war who is cut off from his regiment behind the German lines. He is hidden and cared for by a French peasant woman, but both are eventually betrayed by a neighbour, and narrowly escape execution. A. O. W. Shepherd, 41 Woodberry Avenue, Winchmore Hill, London, N.21.

**Slough Film Society:** *If at First* (comedy), 1951, 500ft., 16mm., Slough Arts Festival winner, highly commended I.A.C., leader award A.C.W., 7s. 6d.; *The Film Society and You* (documentary), 1953, 400ft., 16mm., 2s. 6d.; *Butterfly* (drama), 1954, 100ft., 9.5mm., 2s. 6d.; *Ring for a Doctor* (comedy), 1954, 200ft., 16mm., 2s. 6d. Hon. Sec., Mrs. L. J. Cooke, 27 Lascelles Rd., Slough, Bucks.

**South London Film Society:** *Camberwell Golden Jubilee Celebrations* (documentary), 1950, 400ft., 16mm., colour, s.o.f. (or 980ft., 35mm. b. and w., s.o.f.), shown at circuit cinemas in the London area, free, not available to individuals; *London Borough* (documentary), 1953, 1,100ft., 16mm., s.o.f. (or 2,700ft., 35mm., s.o.f.), hire charge depends on audience—details on application; *Camberwell Cinequiz No. 1* (interest), 1954, 400ft., s.o.f., free, not available to individuals. (Can be shown only on s.o.f. projector.) *London Borough* features Richard Waring as a barrow-boy brought before a South London magistrate (Gilbert Harding) for failing to pay his rates. In answer to his question, "Why should I?", the Town Clerk of Camberwell is called to give evidence. He explains the rise of local government and the way in which money collected in rates is spent throughout the borough. The Secretary, South London F.S., 60a West Cromwell Road, London, S.W.5.

**Swindon Film Unit:** *A Tribute to Richard Jefferies* (documentary), 1948, 400ft., 16mm., Ten Best winner, 3s. 6d.; *Jubilee Year* (documentary), 1950, 300ft., 16mm., 10s., not available to individuals; *Princess Elizabeth's Swindon Visit* (documentary), 1950, 350ft., 16mm., 3s. 6d.; *Portrait of a Town* (documentary), 1951, 400ft., 16mm., 3s. 6d.; *Stuffed Dummy* (comedy), 1953, 400ft., 16mm., 2 star award A.C.W., 3s. 6d. D. R. Winslow, 63 Eastcott Hill, Swindon, Wilts.

**Wallasey Amateur Cine Club:** *The Bathroom Door* (comedy), 1935, 400ft., 9.5mm., 1s.; *Chester* (documentary), 1937, 450ft., 9.5mm., 1s.; *The Fugitive* (drama), 1937, 350ft., 9.5mm., 1s.; *The Coupon* (comedy), 1938, 450ft., 16mm., 2s.; *New New Brighton* (documentary), 1939, 500ft., 9.5mm., 1s.; *Little People* (documentary), 1950, 500ft., 16mm., colour, 2s.; *The Baron's Dilemma* (comedy),

1950, 550ft., 16mm., 2s.; *As Prescribed* (comedy), 1951, 200ft., 9.5mm., 1s. Above films are all offered for exchange loan with other clubs; the rates apply only where the hirer has no films to offer in return. A. A. McDonald, 81 Penkett Road, Wallasey, Cheshire.

**Warrington Cine Society:** *Fishy Business* (comedy), 1936, 400ft., 16mm., 3s. 6d.; *Grass Track Racing* (interest), 1936, 200ft., 16mm., 2s.; *House Business* (comedy), 1937, 400ft., 16mm., 3s. 6d.; *Pearls* (drama), 1938, 250ft., 9.5mm., 3s.; *Watts Business* (comedy), 1949, 300ft., 16mm., 3s.; *In the Can* (comedy), 1949, 200ft., 8mm., 3s.; *This Man is Wanted* (drama), 350ft., 16mm., 3s.; *The Mouse Will Play* (comedy), 400ft., 16mm., 3s. 6d.; *A Film in the Making* (interest), 1953, 100ft., 8mm., 2s.; *The Intruder* (drama), 1954, 100ft., 8mm., 2s. The above films are not available to individuals. *House Business* concerns the misadventures of a hired labourer on a building site. Despite the foreman's attempt at controlling his gang, the labourer's clumsiness produces catastrophic results. J. M. Langdale, 81 Whitefield Road, Stockton Heath, Warrington, Lancs.

**Wimbledon Cine Club:** *What the Eye Doesn't See* and *Elusive Len* (comedies—one reel), 1948 and 1938, 200ft., 8mm., and *Mr. Handyman* (comedy), 1948, 300ft., 9.5mm., 2s. for all three films; *The Astral* (drama), 1949, 400ft., 16mm., 2s. 6d. *Appointment* (drama), 1952, 200ft., 16mm., 2s.; *Dr. Dil Emma* (comedy-drama), 1954, 100ft., 8mm., 1s. 6d. Outgoing postage must be paid on all these films, which may only be hired by clubs. *The Astral* tells the story of a doctor who, succeeding in dematerialising himself, discovers his wife's infidelity. His attempt at revenge has an unexpected result. D. J. Parvin, 20 The Byeways, Surbiton, Surrey.

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## Spotlight

An idea first broached in "Odd Shots" some months ago has come to happy fruition. Pointing out that the art and still photography worlds have their one-man shows, George H. Sewell revealed that his club were in negotiation with a "famous film-making family" for a complete evening's programme of their work. The club, of which he is President, is the **Kingston and District C.C.**, the family Dobson *pere et fils*.

The Dobsons, who have won many awards, put together a programme of their films showing their cine odyssey from first attempts to Ten Best success, and recorded a tape commentary specially for Kingston. Nearly 60 members and friends turned up for the show and were rewarded by a most entertaining and instructive programme. This is a scheme which can surely be developed further, even though not every club has a George Sewell as President!

Kingston's plans include the production of a short film and the presentation of a public show designed to arouse local interest in the club. (Hon. Sec., Miss M. Turner, 8 Meadowside, Walton-on-Thames, Surrey.)

## On the Way

**Mitcham and District C.S.** members are planning a short documentary. Regular fortnightly meetings are now being held by this young club, and new members on any gauge will be welcome. (Sec., Mr. S. F. Menday, 2 Bellasis Avenue, S.W.2.)

**Liverpool A.P.A. C.G.** will shortly begin work on one of the three treatments entered for the Group script competition. The winner received sufficient 16mm. stock to make the film, and members have decided to make the same production on 8mm. as well. The Group's Ten Best presentations on three consecutive evenings were well attended, despite competition from the Merseyside Film Institute Society's screening of *La Femme du Boulanger*.

During the interval a microphone was taken round the theatre and the audience's comments were recorded on tape. The experiment is described as being completely successful. The producers of *The Story of Panto Week* were present during one screening of the programme, and have been invited to a club meeting to speak about their prizewinning film. "Documentary and sponsored film" was the subject for the month's film appreciation evening, when members were very impressed by the quality of the sound of *Instruments of the Orchestra*.

A week-end course called "An introduction to the artistic problems of amateur film making" including "practical montage" is to take place at Burton Manor, Burton-in-the-Wirral from 19th-21st Nov. Merseyside clubs have been invited to attend and so far Warrington C.S., Wallasey A.C.S. and Maghull and Lydiat C.S. will be represented. (Hon. Sec., Miss W. D. Lusk, 34 Linnet Lane, Liverpool 17.)

## In Production

**Enfield C.C.** members are feeling disappointed about the results of the latest shots of their drama, *Balance*

## News from the Societies

Reports received by the 18th of each month will appear in the following issue  
Club stills are always welcome. (Address on page 757.)

**Disturbed.** A small copse which they had filmed looked like an impenetrable jungle on the screen. The Club's recent Ten Best presentation was very successful, and every film was well received by the audience. Members' holiday films were shown at a recent projection evening; another popular occasion was a visit to a CinemaScope-equipped local cinema. (Hon. Sec., Mr. J. D. Surrey, 5 Conical Corner, Enfield, Middx.)

**Ray A.C.G.** report that the exteriors of their current 16mm. production have been returned from processing, but it is anticipated that a few more shots will be needed, especially as the club's last film was thought to be too fragmentary. A number of members are engaged on private productions, and it is hoped that all gauges will be represented in the club competition. The winner will be awarded a cup presented by the Group chairman. Members have arranged to give a series of film shows at a local Red Cross residential home. (Hon. Sec., Mr. R. A. Martin, 25 St. George's Avenue, Timperley, Altrincham, Cheshire.)

**Albany Productions F.U.** are nearing completion of *Harbourside*, a 16mm. drama. At a recent shooting session one of the cast had to fall from a dinghy fully clothed. Unfortunately a local Press photographer missed the incident, but the Unit still received considerable publicity in a local newspaper. A visit to Sussex F.S.'s presentation of the 1953 Ten Best provided members with plenty to talk about for some time to come. Their general opinion was that the programme was of much the same standard as the 1952 Ten Best. (Programme Manager, Mr. G. Wackford, 18 Downside Avenue, Tindon Valley, Worthing.)

**Raven C.C.**, the production group of Lewisham Film Society, have been unable to add much footage to their ambitious documentary of a day in the life of the borough owing to the bad weather. Work on this production is at present at a standstill, but a short documentary on the life of London hop-pickers in Kent has been completed. The initial stages of a colour cartoon on road safety have also been prepared. (Hon. Sec., Mr. F. Pampin, 112 Chudleigh Road, Brockley, S.E.4.)

**Kingsway F.U.** report that *Inner Circle* has now reached the negative-cutting stage, and that music tried out in conjunction with the edited print has been judged very effective. Edgewise and the recent acquisition of the new model Premier splicer, which gives a frame-line join, are proving valuable assets in editing the negative. The Paris branch of the Unit—now two strong—has obtained 9.5mm. equipment on indefinite loan. A documentary on Paris—probably light-hearted in approach—is being considered as a first production of the branch. Enquiries to Mr. J. M. Anderson, 14 Chase Hill, Enfield, Middx., or to Mr. W. H. Johnson, chex Godchot, 6 rue des Vieux Colombiers, Paris 6c.

**Plymouth A.C.S.** are progressing satisfactorily with *Espionage* despite weather difficulties and delays. *Elizabethan Plymouth*, a 700ft. documentary with stripe commentary, was given its premiere showing at a public presentation of the club's productions recently. Several of the more experienced members have given talks to assist beginners at club meetings, which have been well attended. (Publicity Member, Mr. F. A. J. Armstrong, 5 Crescent Avenue, The Hoe, Plymouth.)

**Erasmus Research Group** are engaged on titling sequences filmed during the summer. Outdated negative film is being used, and a converted G45 camera gun is being employed as both camera and printer for special effects. Members' 9.5mm. productions—some more than 15 years old—were screened at a recent meeting, and aroused considerable interest. Several beginners were encouraged to find that the early efforts of the more experienced members showed as many mistakes as their own work. The latest Group visit was to the local redistribution station. The company's chief engineer travelled from Newcastle in order to give members a two-hour explanation of what happens between aerial and speaker. The amplifiers particularly intrigued members—even though the 1,500 watt output was rather large for their purposes. It is reported that the Group's 30-volume reference library's most popular items are the several bound volumes of past A.C.W.s loaned by the Chairman. Additions to the library are being made almost every week. (Hon. Sec., Mr. L. Sumner, 69 Ashford Avenue, Middlesbrough, Yorks.)

## Work Completed

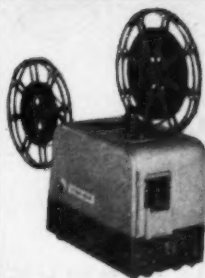
**Doncaster C.G.** recently held the premiere of their latest 8mm. production, *The Enfield Story*. The screening of entries for the Guild's competition for the best unsponsored 50ft. film is eagerly awaited. The first annual dinner proved a great success, and the winter session of fortnightly meetings is now well under way. New members are invited to contact the Secretary, Mr. W. H. Heyes, 18 Sandall Rise, Wheatley Hills, Doncaster.

**Centre F.U. (Richmond)** have completed *T.D.E.*, their latest 16mm. production. Comparative tests between 8mm. and 16mm. have been carried out on similar size screens, and members were very impressed by the 8mm. results. New members, with or without equipment, are welcome, and should contact the Secretary, Miss Patricia Green, 43 Deanhill Court, East Sheen, S.W.14.

**Planet F.S.'s** comedy, *Busy Line*, which has involved every member in some capacity, has been completed, and was shown at the Society's 21st anniversary film show. The celebrations involved considerable preparation by members, and the ladies were kept as busy with the screen and

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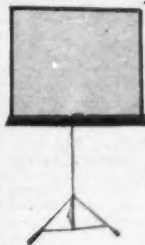
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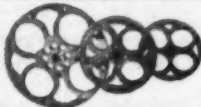
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The social season is as much in full swing as the projector season. Dances and dinners give club members a break from filming and encourage guests to visit club premises. Here members of Doncaster C.G. pose for an "after the Annual Dinner" picture.



stage decor as the men were with equipment. Road safety films and a programme of productions made in East Africa by the Society's Chairman have been screened recently. The latter included a documentary which was edited and had a sound-track added in London within 10 days of 3,500ft. of material arriving from an independent cameraman in Africa who had no liaison with the editors. Several plots for future films were discussed at a script evening, and one story is being considered for the next production. (Hon. Sec., Mr. H. W. Denton, 215 Chase Road, Southgate, N.14.)

**Wulfrun C.C.** have finished editing *Of Relative Importance*, the Club film shot during the summer. Among the meetings planned for the winter season are visits to Shropshire Photographic Society and Birmingham Photographic Society. A talk on chemical fades and wipes was recently given for the benefit of members who made their films without following a detailed script. (Hon. Sec., Miss E. P. Homer, 5 Birchwood Road, Penn, Wolverhampton.)

**Ardleigh House C.G.** have completed *Samaritan*, an 800ft. 16mm. production which occupied almost the whole year's shooting time. Shown in its silent version, it was well received. Music and commentary have been written and several test recordings taken on tape. Members are hoping to complete an optical sound track to the film shortly. The programme for the new season has been planned, and a story has been chosen from several submitted for the next production, which will be silent. (Sec., Mrs. K. M. Gillham, 2 Parkstone Avenue, Hornchurch, Essex.)

## Notes and News

**Hereford C.S.** were recently entertained by a 16mm. programme. The principal film shown was Dr. R. H. Jobson's 3 star award winner, *Meditation in the Hills*, which made a profound impression on the audience. Other films presented by Dr. Jobson included a travel film which he made in Ireland and a 1913 melodrama. Shots of the East Coast and the Channel Islands were also

screened. The following meeting was devoted to a demonstration of new apparatus.

**Sutton and District C.S.** report that membership has increased as a result of their two very successful Ten Best presentations. At the club's A.G.M. the Secretary was re-elected for a third year. Several re-takes for the current 9.5mm. comedy, *Cleaned Out*, have been necessitated by a jamming charger, but only interiors remain to be shot. A 16mm. sound stripe film is planned as the Society's next production, and the script is already going ahead. (Hon. Sec., Mr. F. W. Platell, 27 Lynwood Drive, Worcester Park, Surrey.)

**Pinner C.S.'s** public presentation of members' films was so successful that an additional screening was arranged for the benefit of those unable to get in at the original performances. *Pinner Pictorial 1954*, which included shots of the Duke of Gloucester (not Edinburgh as reported last month) at the presentation of Harrow's charter, was among the films screened. Fifteen programmes of lectures, demonstrations and outings have been arranged as part of the current season. New members should contact Mrs. D. Titkin, 97 Rickmansworth Road, Pinner, Middx.

**Southall C.C.**—no connection with Southall P. and C.C. whose change of Secretary was announced in the Oct. issue—have been busily engaged on the construction of a new projection room. Two films are still held up by bad weather. Recent visitors to the Club have included members of Kingston and District C.C. and a lecturer on light meters who displayed over £500 worth of equipment. The programme for the present season includes film shows, demonstrations, production evenings, lectures and a presentation of the 1953 Ten Best. (Hon. Sec., Mr. Michael Swan, 11 Manston Avenue, Norwood Green, Southall, Middx.)

**Hartlepool C.C.** will be holding meetings in members' homes, owing to financial difficulties and the present lack of numbers. Details of meetings can be obtained from Mr. J. A. Robinson, 68 Murray Street, West Hartlepool.

**Aylesbury F.S. and C.C.'s**

concluded a successful year of filming and screening. An ambitious programme is anticipated for 1955, and local enthusiasts on any gauge, with or without equipment, are invited to contact the Hon. Sec. Mr. W. Sandilands, 29 Victoria Street, Aylesbury, Bucks.

**Edinburgh C.S.'s** screening of films taken during the Queen's visit to Edinburgh attracted a large audience. Members recently presented the Ten Best in conjunction with a local hobbies exhibition. (Hon. Sec., Mr. W. S. Dobson, 20 Barnshot Road, Edinburgh 13.)

**Wanganui A.C.S.** members are feeling more than satisfied with the film recently returned from processing. Coming events include a bumper Christmas party, the Federation conference, and a presentation of the 1952 Ten Best. (Hon. Sec., Mr. John F. McDonald, 3 Millward Street, Wanganui East, N.Z.)

**Potters Bar C.S.** recently held their third annual dance, which was given a filmic flavour by the coloured posters and studio portraits of film personalities displayed on the walls. (Hon. Sec., Mr. P. N. Johnson, 4 Oakroyd Avenue, Potters Bar, Middx.)

**Huddersfield C.C.** recently enjoyed a demonstration of sound striping, during which a commentary was added to a member's film. Another recent meeting was devoted to the 8mm. travel films taken by a member in Madeira, Norway, Sweden and the Arctic Circle. Colour shots taken at 1/16 between midnight and 2 a.m. in the Arctic Circle were of very satisfactory quality. (Sec., Mr. C. V. Willson, 20 Edgerton Grove Road, Huddersfield.)

**Bolingbroke (Clapham) C.C.** recently celebrated their first anniversary. The Club room is now adequately equipped for use either as a studio or projection theatre. Plans for the next production, as yet untitled, are well advanced, and the formation of an appreciation group is under discussion. Weekly screenings of amateur films of several nations are an established favourite among Club activities. New members, with or without experience or equipment, will be welcome at any of the Club's meetings, which are held at 122

North Side, Clapham Common, S.W.11 on Tuesdays at 8 p.m.

**Crest F.G.** of Bedford recently presented a programme of amateur films mainly of local interest. A joint honorary membership scheme now exists between the Group and Hitchin C.S. Members of the Society can attend Group shows free of charge, and vice-versa. (Hon. Sec., S. H. Draper, 27B Pemberley Avenue, Bedford.)

**Cheam C.C.** members visited Walthamstow A.C.C.'s showing of the American "Top of the Ten Best" programme. An outing to Littlehampton proved a great success, and the day was recorded by three 16mm. cameras. A pair of twin turntables have been acquired for £5, and are being rewired for the Club's amplifier. A new portable projection box is now being constructed. Four new members were welcomed to the first meeting of the Winter season. The Club's three principal productions during 1954 are described as "a dockland drama on 8mm., a comedy with a time lapse of 500 years on 9.5mm., and a zoological film by the 16mm. group." One member has experimented with time lapse plant photography with very successful results, but another member who attempted aerial camerawork did not achieve the same success. The reception given to several shows put on by a member for the local Hard of Hearing Club suggests that other groups might find appreciative audiences in their local branches. (Hon. Sec., Miss Joan Mears, 44 Kingsdown Road, Cheam, Surrey.)

**Blackpool A.C.C.** announce that their Hon. Sec., Mr. G. T. Purdy, is leaving the town, and that the new Secretary will be Mr. H. Lockwood, 134 Victoria Road, Cleveleys, Lancs. The President has returned from a tour of Europe with 1,500ft. of 16mm. Kodachrome which includes scenes taken in France, Germany, Austria, Switzerland, Luxembourg, and Belgium. A full programme for the new season is planned, including a repeat of the film dances which proved very successful last year. A film appreciation group is being organised, and the first issue of the Club's magazine, *Cine Topics*, is now available to any interested amateur. The magazine is available free of charge from the Editor, *Cine Topics*, Blackpool A.C.C., 173 Church Street, Blackpool.

**New Forest C.C.'s** first competition for a four-minute film on any subject was assessed simultaneously by the judge and audience on printed judging forms, and the results were remarkably close. An amplifier and tone control pre-amp. has been completed by the Chairman and was thoroughly tested at a recent meeting. The Club's projection section are constructing a large portable screen and proscenium for their two Ten Best screenings. (Hon. Sec., Mr. J. K. Friend, Scroby Farm, Osmealey, New Milton, Hants.)

## New Clubs

**Mr. R. F. Mitchell** of 16 May Close, Goring-by-Sea, Sussex, would be pleased to hear from local enthusiasts interested in forming a club in the district. Premises are available for renting as a club room and cinema. Cine workers on any gauge, with or without equipment, are invited to

contact Mr. Mitchell at the above address.

Several 8mm. enthusiasts in the North-East corner of Ireland are anxious to organise a new cine club, and will be pleased to hear from nearby cine workers. All correspondence should be addressed to Mr. R. G. Macauley, Hayesbank Hotel, Ramore Avenue, Portrush.

**New Stone C.S.** has recently been formed by enthusiasts in the Plymouth area. Members are about to embark on a 1,600ft. production, and invite cine workers on any gauge to join them. (Hon. Sec., Mr. K. S. Pepperell, 21 Sturdee Road, Stoke, Plymouth.)

**Mr. H. W. Jones** is hoping to form a club in the Dartford district, and invites all cine enthusiasts in the neighbourhood to write to him at 36 Dorchester Close, Dartford, Kent.

## Forthcoming Shows

The **New London F.S.'s** eight programmes for the current season are, as usual, to be chosen from a fascinating list of films known only by reputation in this country. Bunuel's *El, Keaton's Sherlock Junior*, the Japanese *The Children of Hiroshima*, and Cavalcanti's *Song of the Sea* are among the films listed, and it is also hoped to devote a programme to the work of Gremillon. Programmes are held at the National Film Theatre on Sunday afternoons, usually once a month. (Hon. Sec., Miss Olwen Vaughan, 4 St. James's Place, S.W.1.)

## From the Magazines

The **A.G.C. Screen**, Journal of the Amateur Cine Club, Johannesburg, contains an interpretation of the ending of *While the Earth Remaineth* which, to say the least, is strikingly original. Reviewing this Ten Best winner, a correspondent writes: "I was quite worked up to the mood of the film when it collapsed utterly with the actor's sudden return to sanity and the appearance of his wife. Why? Why? Why? The natural ending was suicide while in a state of insanity, realising himself alone in the world. Most all English films end 'they lived happily ever afterwards'." The Continental films don't." And on *Two's Company* the same reviewer comments: "It was a comedy in the good old Charlie Chaplin style... The simple trick photography was excellently done... though the staccato movements of the actors was at times rather violent."

## Philosophical Approach

Potters Bar C.S.'s *Newsletter* makes some wise remarks on the best attitude to adopt towards cutting: "The Society's film is now edited and was shown in private to the production team. The editor was observed to be sitting quietly in a corner chewing his nails throughout the proceedings, but the production team appeared to consider that their efforts had not been too badly mauled. Naturally there was an occasional wail from some technician if a pet effect had been ruthlessly edited, but all agreed that the whole was worth the sacrifice of some cherished little bit which couldn't quite be made to fit. That, after all, is amateur cinema. Which of us hasn't at some time or other ruthlessly cut some shot—hard to get—which didn't quite fit in? All

of us should have done if we consider ourselves serious technicians."

## All Swing Together

The **Bulletin** of Melbourne 8mm. Movie Club reports the dissatisfaction of the Australian delegate to UNESCO—presumably UNICA—with the judging system employed. "In his opinion each of the Australian entries was equal to any of the prizewinners—but when judges are asked to evaluate every phase of film art there are great differences in results. In Australia judging is done by a panel, each person covering one aspect (e.g., continuity, photography) in which he is a recognised expert. In the case of one film at the UNESCO congress the judges' marks varied from 76 to 55 points. Such a fluctuation could not occur under the proven Australian judging sheet."

*Oh, I Say!*

Questionable advice from *Christchurch Movie Club Magazine*: "There is a big secret about commentaries—it doesn't matter two pins what you say just so long as it is reasonably appropriate to what appears on the screen and provided, of course, that it is not trite."

## Candid Camera

The *Lamphouse*, bulletin of Queensland A.C.S., notes the ingenuity of a member who "has surrounded his home with burglar alarms to prevent thieves from pinching any more of his valuable gear. Rumour has it that he has fitted a trip device to his Bolex to film the intruder in action! It's a sort of 'time lapse'—the thief will be doing time for his lapse when they catch him."

## Full Bill

*Notes and News* of Nottingham A.C.S. reports "a crowded send-off to the season with a sound show, a lecture and public showings of the British Ten Best and the American Ten Best all within 18 days." The club's winter programme shows that the rest of the season, though not quite so crowded, contrives to offer members something of interest every week.

## TEST REPORTS

No connection with the 9.5mm. Noris we said of the Noris Super 8 projector reviewed in our October issue. Sorry! All the German Noris projectors are of the same family. Sole importers are Luminos Ltd.

And while we are on the subject of equipment, we should perhaps point out that the deck used in the Wearite tape recorder (Nov.) is made by Wright & Wear Ltd., the electronics part being produced by Clarke & Smith.

## Oscar is Waiting

**31st Dec.**: a significant date for movie makers, whether lone workers or club members, for it is the last day on which films can be entered for the 1954 Ten Best. In addition to ten valuable silver trophies—Oscars of the amateur film world—there are cash awards of £15 for any Ten Best film of a holiday in Hove, Ilfracombe, Isle of Man, Teignmouth, Torquay or Worthing. Entry cards are now available. Please send 2d. stamp for yours to Amateur Cine World, 46-47 Chancery Lane, London, W.C.2.



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## YOUTH AT THE CAMERA

(Continued from page 828)

and most prolific of grammar school film units. With a baker's dozen of films to its credit, it can begin to qualify as the "Ealing Studios of school film production".

Other films made as a spare-time activity by children include *Oysters for a Horse* and *Queen of Hearts*, both made some years ago by the Northern Counties Children's Cinema Council in Newcastle, and the Institute has a steadily growing collection of information about children's film-making in all parts of Britain.

From Leeds comes *Brought to Justice*, the result of a carefully-planned piece of educational research carried out by the late Dr. Maurice Woodhouse of the Institute of Education there—a well-made thriller which skilfully uses the Leeds industrial scene as background for one of the best of the many children's film chases. Reports from Merseyside, where an active Film Appreciation Committee includes among its functions the training of teachers in school film-making, indicate that a number of children's films are under production there. And boys of Abingdon School in Berkshire have recently produced, in *Ut Proficiscas*, an excellent example of the "our school" type of film.

The possibilities of trickwork with the camera have not been neglected, although there are fewer examples of vanishing school-children than might have been expected. *Vanishing Trick* (King's College School) and *The Worm's Turn* (Eastbury School, Barking) both make use of camera trickery, but *Experiment* (Dunraven School, Streatham) is the only film so far seen which has applied stop-motion techniques to produce a cartoon film (drawn on the blackboard). This method, and the hand-drawn techniques pioneered by Norman McLaren, are strongly commended to art teachers with an interest in film. McLaren's methods, in particular, offer a solution to the financial problem, since they need not involve the use either of a camera or even raw film-stock!

The question of the cost of equipment for school film-making is often raised. There is no doubt that the cheapest and simplest type of camera is the best. A Kodak B or Ensign Kinecam, with simple fixed-focus lens, is ideal, and second-hand versions can often be bought very cheaply (see *A.C.W.* advertisement columns!).

A surprisingly large number of education authorities have cameras (whose existence is sometimes unsuspected) for loan to teachers, and reversal film-stock can be obtained through them at educational discount. The only other indispensable accessories are a tripod (which can often be made in the school workshop), a reliable exposure meter or guide and a cheap and simple splicer. For beginners in this field, the simpler and more rugged the equipment, the better.

Cinephotography is much easier than still photography for young people. The basic

(Continued on page 884)

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controls of a cine camera are such that "a child can use it". Proof of this (if proof be needed) can be found in four films made by young children at Yeading Primary School under the guidance of S. G. P. Alexander, a Joint Secretary of S.F.T.

*The Mysterious Parcel*, for example, was made by children aged nine and ten. *The Picnic*, their second film made a year later, is generally considered to be the best film yet made by youngsters, and copies of it have been shown in Paris and Locarno and acquired by UNESCO.

Yet—and this must be re-emphasised—the quality of these films is no measure of the value of the work that is put into them. Film teachers, and that small but enthusiastic group of youth workers who are attempting similar activities in their clubs, will be rendered a great dis-service if their efforts with young people are regarded as directed in the main to the production of acceptable films. These may be by-products, or they may not. What matters is the education of young people towards proper appreciation of film and the other mass-media of entertainment. And teachers know only too well that results of this kind of work are difficult to test or assess, and do not become apparent until years later—if ever.

#### THE 9.5mm. FILM COLLECTOR

(Continued from page 797)

shortly be added to my collection, and *J'accuse* (1919), a story of the Great War.

Incidentally, in conjunction with M. Debie, inventor of much 16mm. and 35mm. film equipment and designer of the sets of *Napoleon*, Gance is responsible for a new idea called PolyVision. This innovation incorporates three projectors and a screen, bigger than CinemaScope, which can contract and expand like a visual accordion, not limiting the director to panoramic shots. In a letter to me he said he believed it will bring about "an international upheaval in the cinema world".

I have unearthed several other historical dramas besides *Napoleon*, such as *Captain Blood* (1923), *The Siege of Calais* (1910), *The Charge of the Light Brigade* (1930) and *The Hateful Years*.

Recently, Pathescope released some Fatty Arbuckle-Charlie Chaplin combinations, which prompted a look at my 1928 catalogue to see whether there were any films starring Arbuckle alone. None were listed; but with my usual luck, I was presented a little later with *Home Sweet Home*, which typifies all Arbuckle films.

However, I have not been so fortunate with other types of films such as early war newsreels. It is a great pity there are not more newsreels of the 1914-18 war on this gauge. So far I have discovered only the Victory Parade, short shots of German machine gunners stopping a French charge, a Zeppelin raid, German heavy guns in action, a charge by British horse-drawn guns and various other short items, but no complete films such as were released by Pathescope on the last war. But no 9.5mm. collector could

(Continued on page 886)

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say that he was short of early documentaries ! In France one can obtain the Lumiere programme (1895) and, in England, series after series of short interest films made about 1905-10 (*Chateaux on the Loire*, to quote one example).

I was certain, some time ago, that I had exhausted the field of 9.5mm. "collector's items". I scoured the catalogues, and although I could see very many films that I wanted, but could not afford, I could find none of which I had not heard. This was rather disappointing, because earlier I had discovered a Gloria Swanson film which I did not even know existed (*Whose Baby*) and I hoped there were more like that.

Yet didn't I say I was a lucky sort of person ? I have just been given a reel of film which arouses all my collecting instincts and the urge to investigate, for it not only includes several English films that, so far, I cannot place, but also some French prints. So now I am looking for 9.5mm. films released only in France. There is now added zest to the search. One goes on and on . . .

And one likes to share information with like-minded enthusiasts. For my part, I will gladly try to help any nine-fiver who seeks information on any early films (up to 1931) he may have. And if (blissful dream !) swapping of experiences should lead to news of notched films still to be snapped up . . . The trouble is, once you start collecting films, you approach every contact with an acquisitive eye, but it really doesn't matter, for those contacts will be as keen on the chase as yourself.

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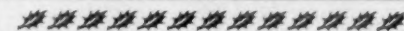
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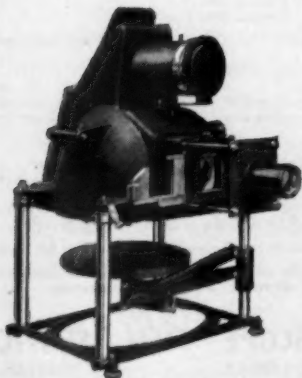


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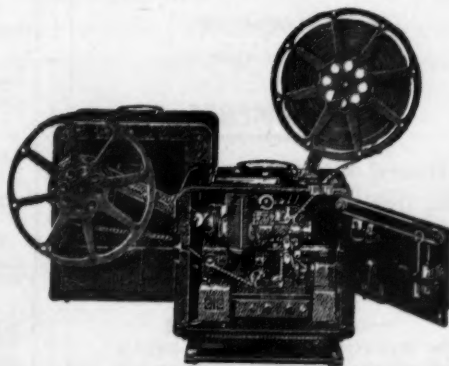
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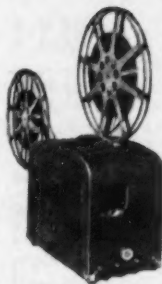
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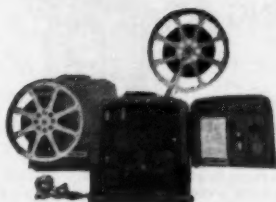
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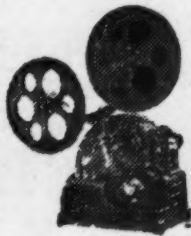
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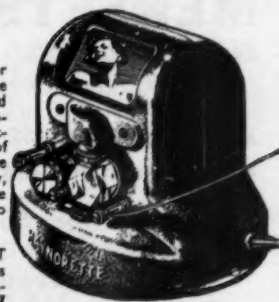
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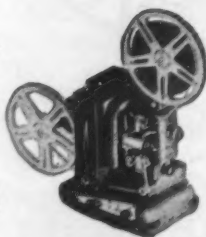
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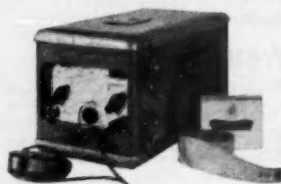
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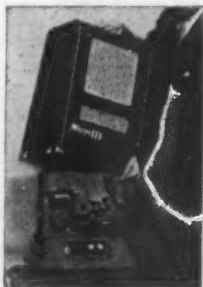
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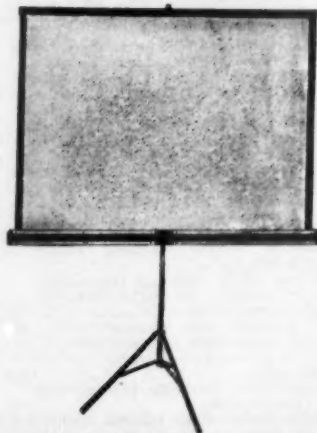
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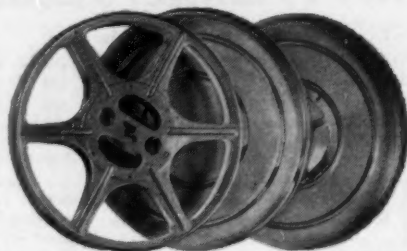
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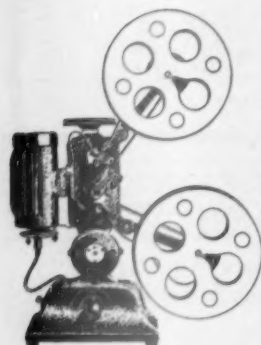
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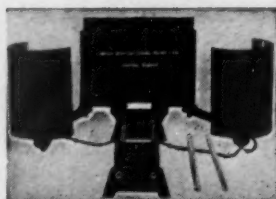
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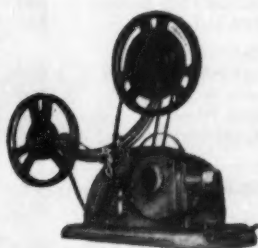
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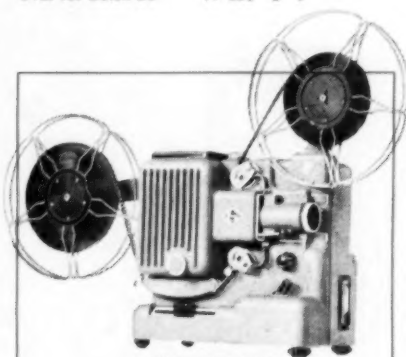
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'202'

#### USED 16mm CAMERAS

Bell & Howell 70DA, 1in. f/1.5 Kinic, 3in. f/4 Telekinic, 4in. f/4.5 Telekinic in Mayfair case	£145 0 0
Kodak Cine Special Mk. I, mint condition, 1in. f/1.9, 2in. f/4.5 lenses, in fitted case	£215 0 0
Paillard Bolex H16, octameter viewfinder, 1in. f/1.4 Kern Switar in Malor case	£134 0 0
Bell & Howell Filmo Automaster, three lens turret, magazine loading, 1in. f/1.9 Taylor Hobson Super Comat	£95 0 0
Kodak Royal, magazine loading, 1in. f/1.9 Cine Ektar	£98 10 0
Kodak Magazine, f/1.9 anastigmat	£58 10 0
Kodak Model K with 1in. f/1.9 anastigmat, 4 1/4in. f/4.5 telephoto	£74 0 0
Pathe Webbo Super, 1in. f/1.9 Som Berthiot	£122 0 0

#### USED 8mm. CAMERAS

Paillard Bolex L8, f/1.9 Pizar	£51 0 0
Paillard Bolex L8, f/2.8 Yvar	£47 0 0
Paillard Bolex H8, f/1.9 Pizar, octameter viewfinder model	£112 0 0
G.B. Bell & Howell Sportster, f/1.4 T.T.H. Ivotal	£54 0 0
G.B. Bell & Howell Viceroy, f/1.4 T.T.H. Ivotal	£77 10 0
Keystone K36, f/3.5 fixed focus lens	£21 0 0
Keystone K8, f/2.5 fixed focus lens	£22 0 0
Kodak 8-20, f/1.9 focusing lens	£27 10 0
Kodak 8-55, f/2.7 Ektanon	£32 0 0
Movikon 8, f/2 Sonnar	£41 0 0
Cine Nizo S2T, 1 1/4in. f/1.9 and 1 1/4in. f/2.8 Schneider lenses	£85 10 0



#### EUMIG P8

The compact Eumig P8 for 8mm. is a marvellous little projector, with a performance far greater than its size suggests. Designed for 400ft. spools the arms fold for storage. Illumination is by adjustable 12v., 100w. lamp via a 220/240v. transformer for A.C. mains which is contained in the projector. One side is protected by a hinged flap which exposes the interior. It is completely portable with a built-in handle. £32 0 0 Extra protective case £4 0 0

# ***Micron*** — a sound\* projector **XXV** in a single case, 20in. high

Quiet running and quick to set up too!



#### *Really Compact!*

The one case (pictured below) is not only light — a mere 39 lb.—but it contains **everything** for the show: projector, amplifier, speaker and even a 12in. x 14in. screen.

#### *No External Transformer!*

The projector lamp runs directly from the mains. Entirely dispenses with a cumbersome outside transformer.

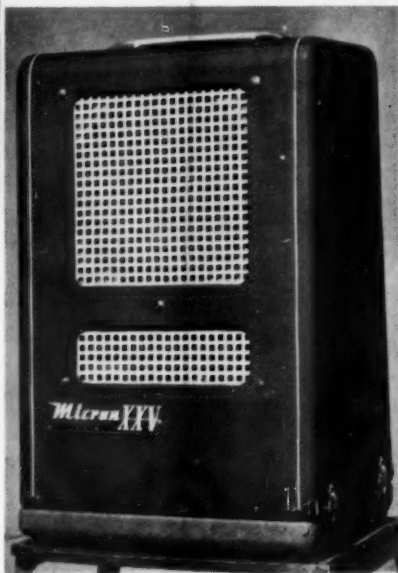
#### *Versatile!*

Powerful 10 watts sound output and 750 watts light enables Micron to serve audiences of many hundreds. Other valuable features include: sound/silent speeds, 2,000ft. film capacity and a built-in power rewind.

#### *Popular!*

5,000 Microns already sold throughout the world! Proof that Micron is establishing itself as a firm favourite everywhere!

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\*16mm.